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BELCHER

MOSSAIC

GLASS

C°



TRADE

MARK

Copyright, 1886, by BELCHER MOSAIC GLASS CO.

Belcher Mosaic Glass Co.

Of all the materials used in this country by the decorator in his art, glass has received the most attention, and its development as a decorative medium has been in proportion to that attention. With this development of its artistic usefulness has come wonderful increase of skill in its manufacture, the glass-maker of today being able to produce every color and tint called for by the artist, many of them as marvellous as they are beautiful.

THE BEAUTY
OF MODERN
GLASS.

Almost from the first the American artist abandoned the usages and traditions of the European schools, and aimed at brilliant effect rather than design, striving for artistic and harmonious arrangement of diverse color rather than merely transparent pictures. So far has the American artist carried this feeling that he can no longer be called a painter on glass, but is really a worker in glass mosaic. That this is a healthy and artistic movement cannot be doubted, for the further the decorator gets

ARTISTIC MERIT
OF AMERICAN
WORKMANSHIP.

Among all the devices now in use by workers in what I have described as true mosaic glass, there is but one fastener of any worth,—that of Henry F. Belcher, an invention which at once commends itself for practicability, simplicity, and strength. With this fastener the finest mosaic can be made, the smallest pieces uniting one with another, or with many in combination, and following any given design. The metals composing the matrix are very much harder than the leading used by all other makers, and do not yield to the weight of the glass or the action of heat and cold. The productions of the Belcher process are water-proof and air-tight, the metal does not overlap the glass, and the work is far lighter and more durable than any other form of stained glass. Moreover, by this process the metal can be more easily made to do its share in forming the artist's design than by any other mode of fastening.

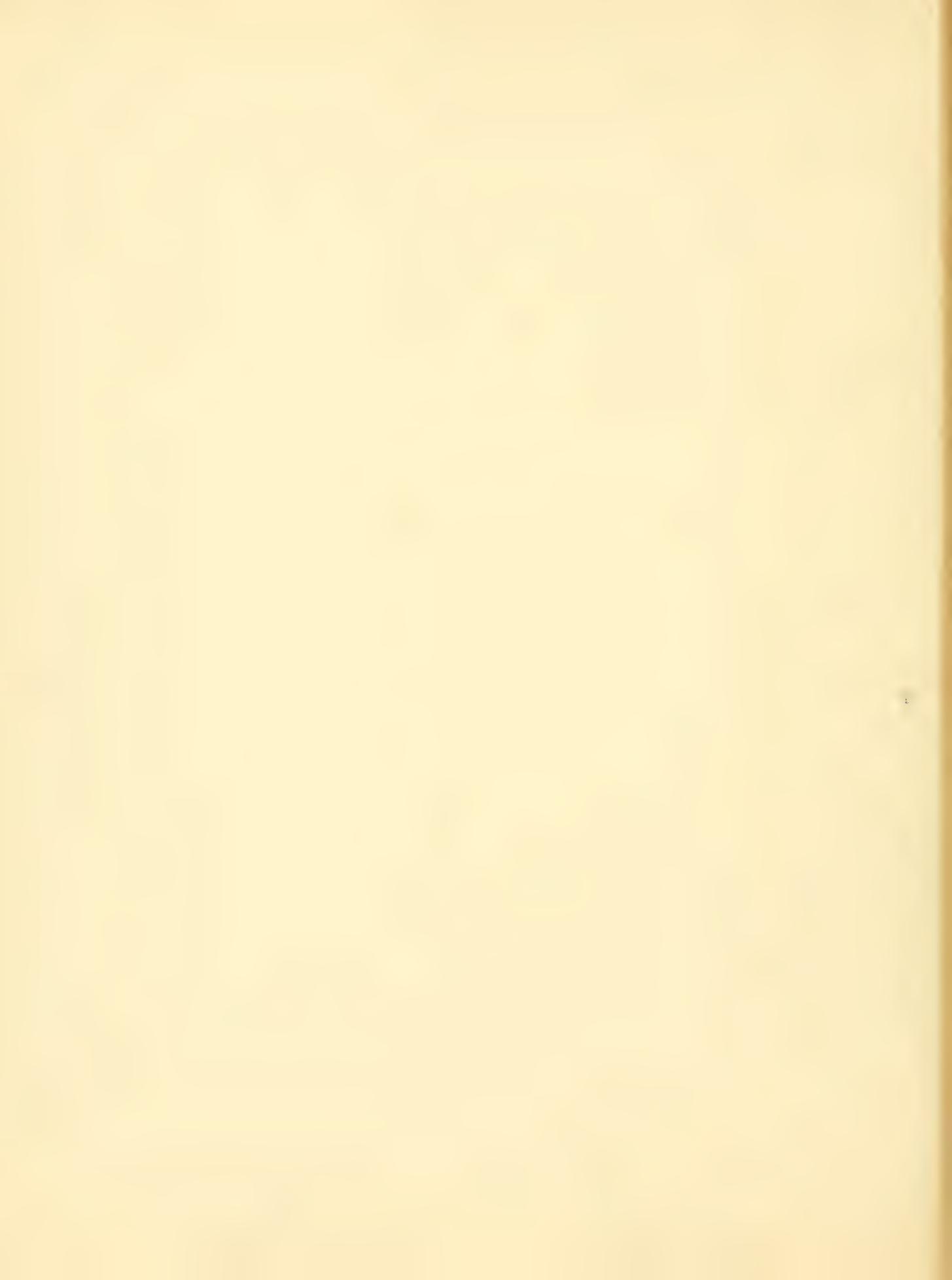
THE UNRIVALLED
PRACTICABILITY
OF THE
BELCHER PROCESS



from the once fashionable English and German pictorial stained glass, and follows a mosaic motive, the nearer he approaches the best mediaeval glass-workers, whose magnificent windows are lasting memorials of their ingenuity and good taste.

It is true the mediaeval glass-worker was compelled to make a mosaic of his window, as glass in his day could be had only in small pieces. The modern worker, however, does so from the artistic sense, his art knowledge teaching him that effect in light and shade, combination of color and prismatic play of light,—attributes which alone give value to glass as a decorative material,—can be best and most surely obtained by the juxtaposition of small and irregular pieces. In the means to obtain these effects, the artist of today has the advantage over his mediaeval brothers in two most important particulars:—a larger field of color from which to choose, and the invention at last of a superior mechanical contrivance for fastening the pieces of glass together. To the latter feature I wish to call special attention.

ITS SUPERIORITY
BY EFFECTIVENESS

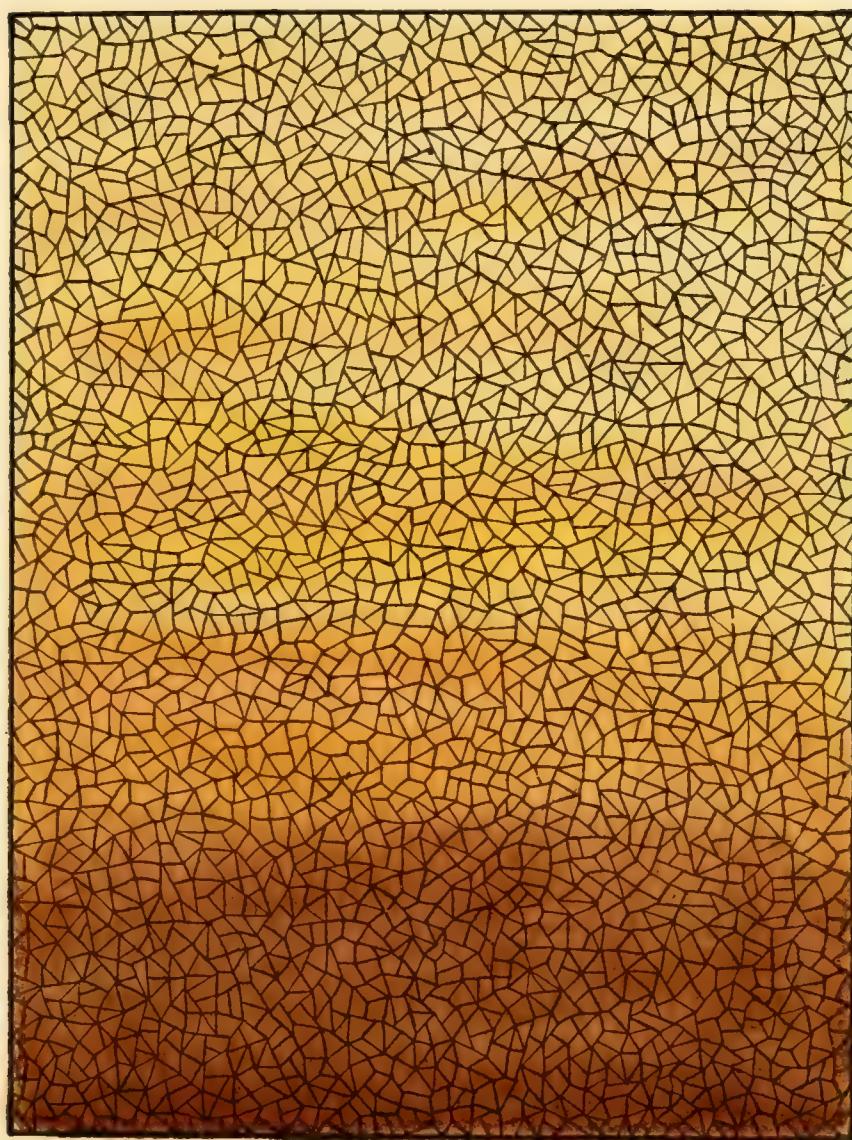


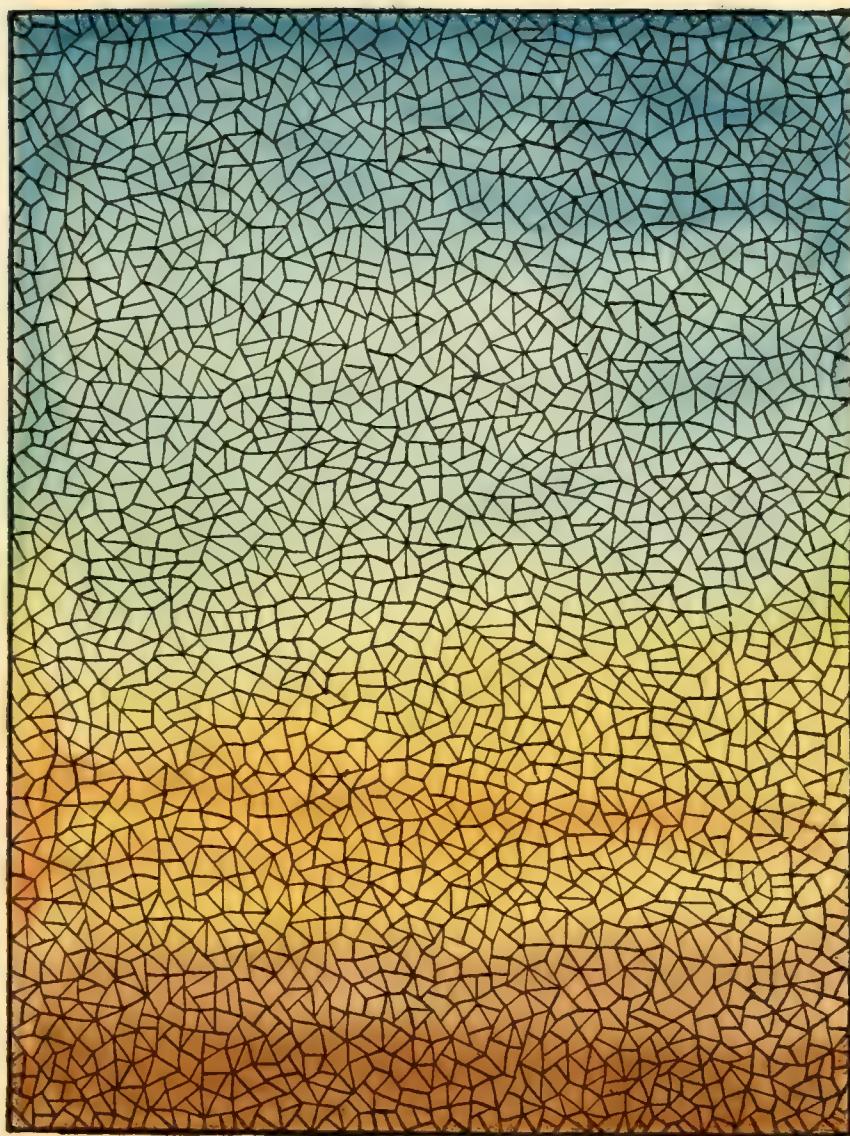
I look forward to great results in the use and artistic application of this invention; an invention by which, more easily than by any other, is put within the artist's grasp an endless series of beautiful productions.

“All garlanded with carven imageries,
Of fruits and flowers, and bunches of knot-grass,
And diamonded with panes of quaint device,
Innumerable of stains and splendid dyes,
As are the tiger-moth's deep-damask'd wings;
And in the midst, 'mong thousand heraldries,
And twilight saints, and dim emblazonings,
A shielded scutcheon blush'd with blood of queens and kings.”

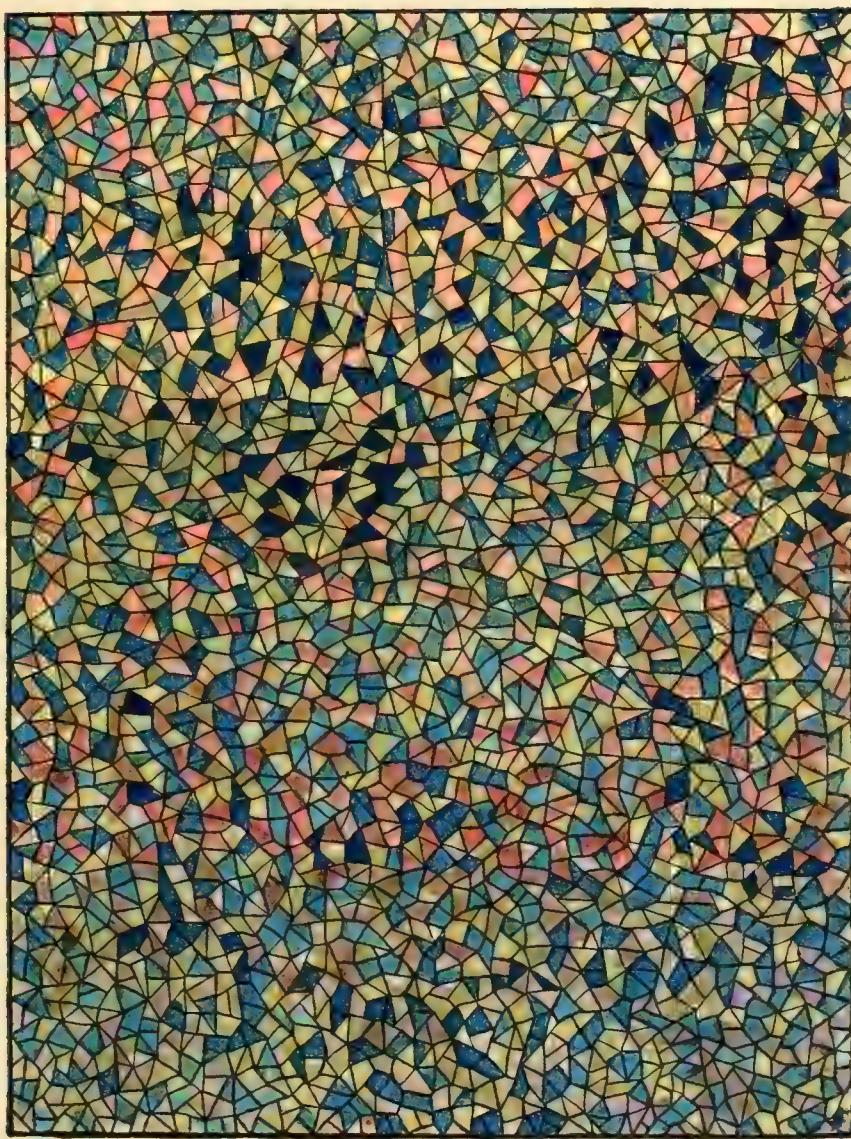
Caryl Coleman.

New York, Sept. 1st, 1886.

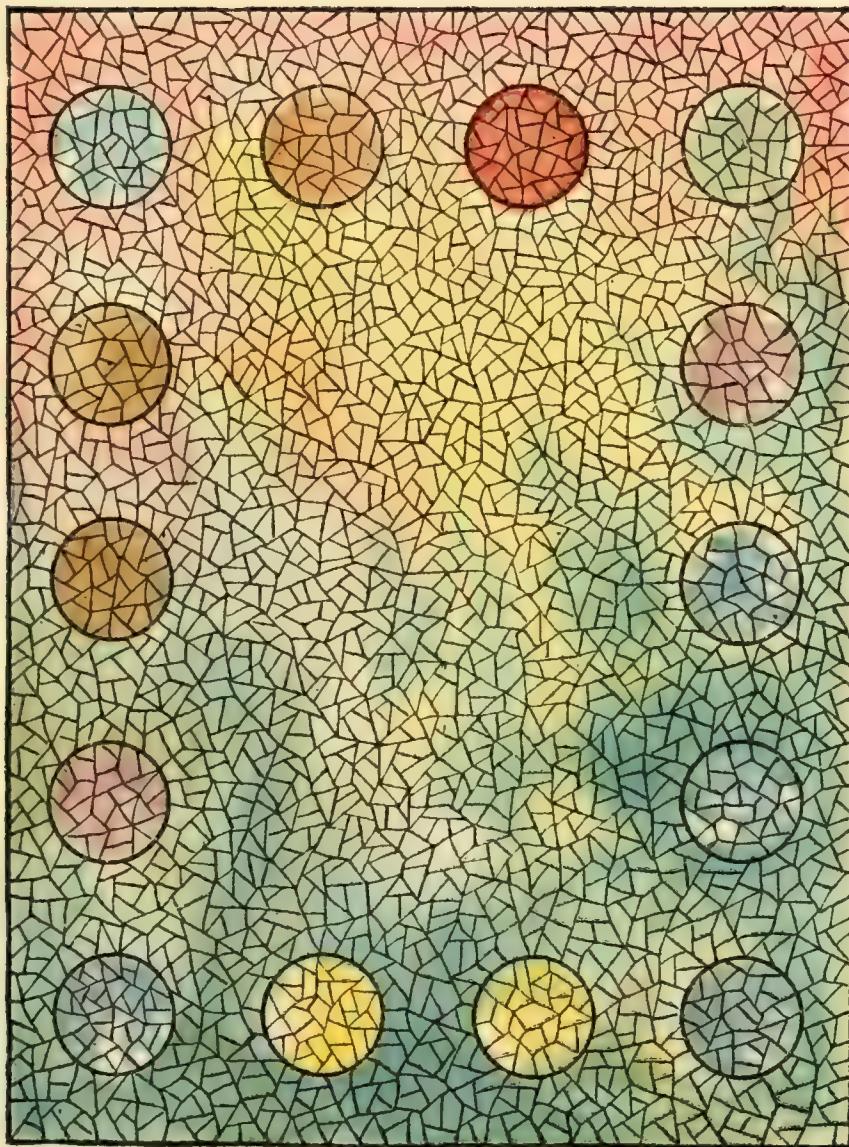


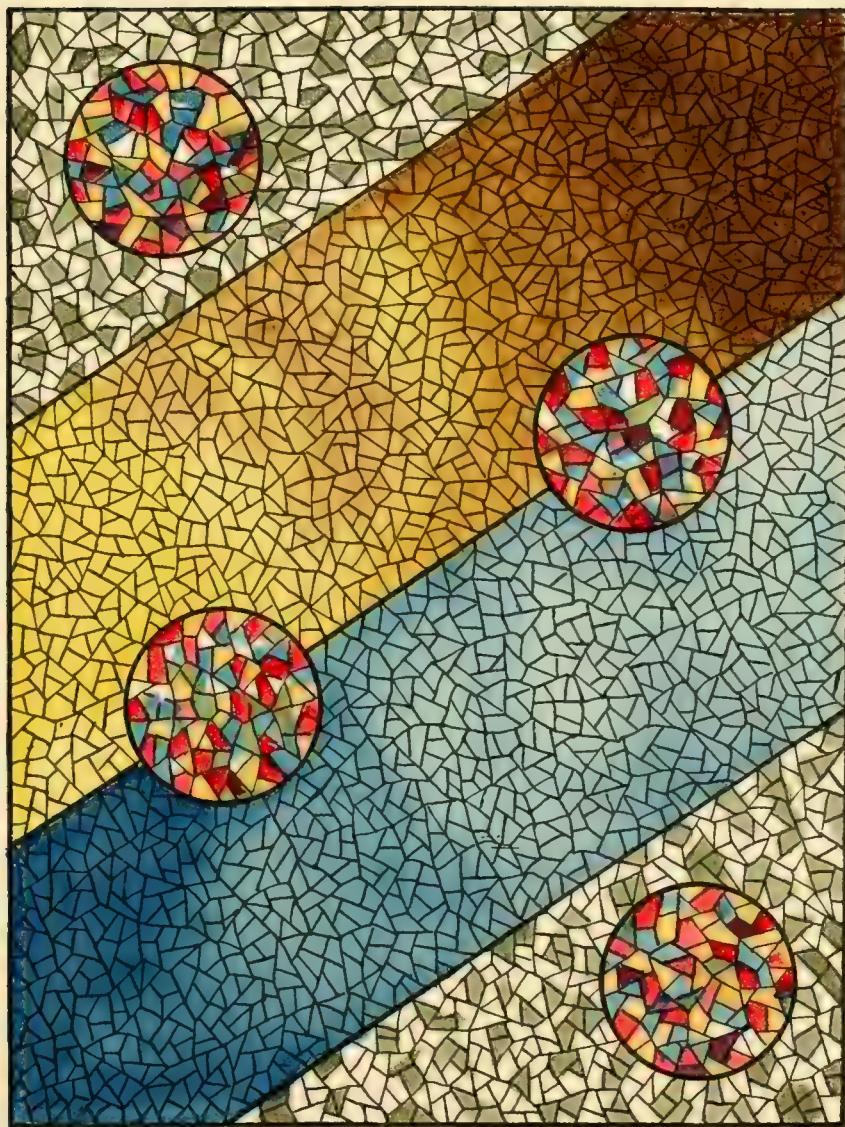


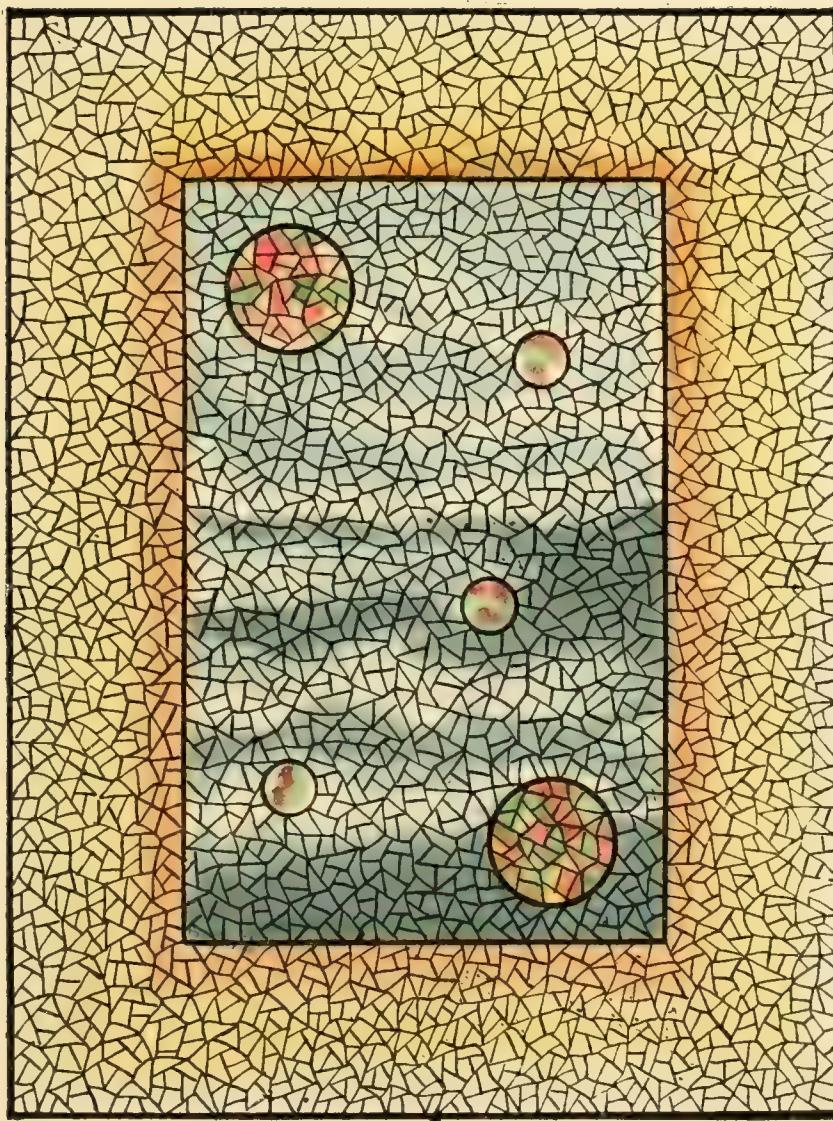




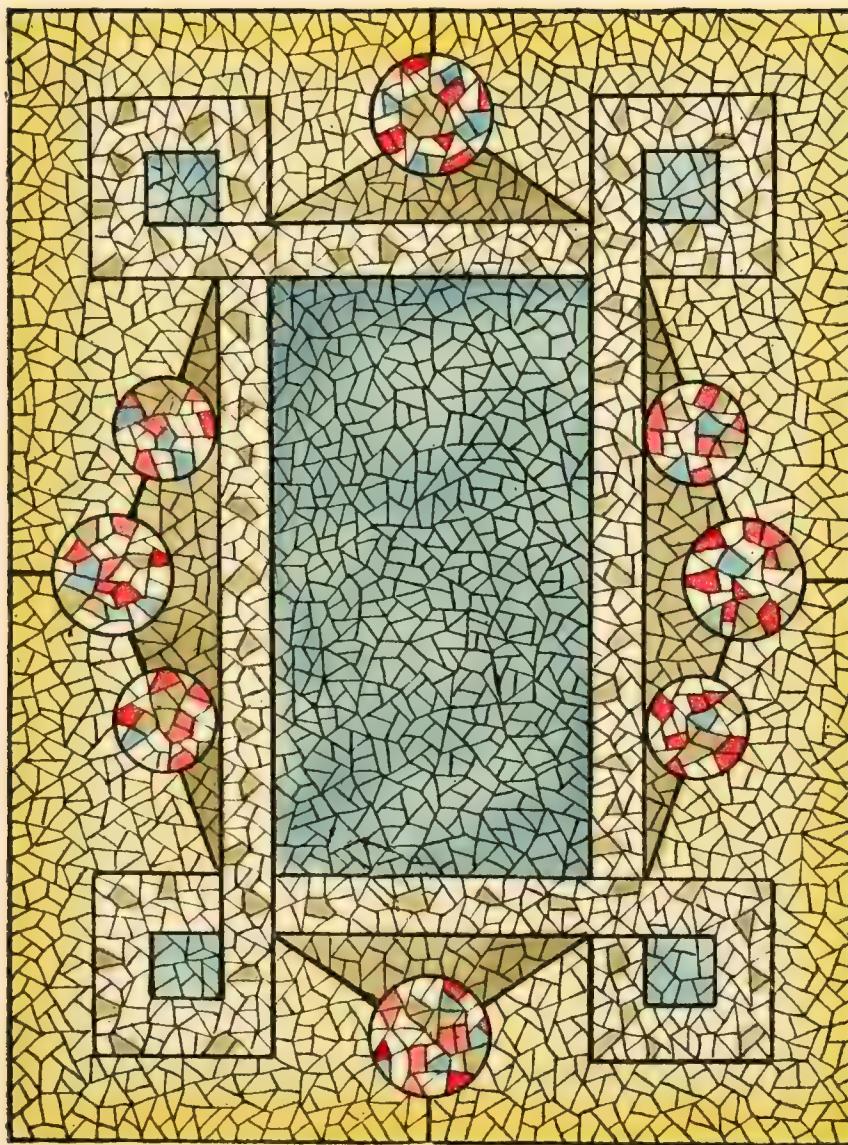


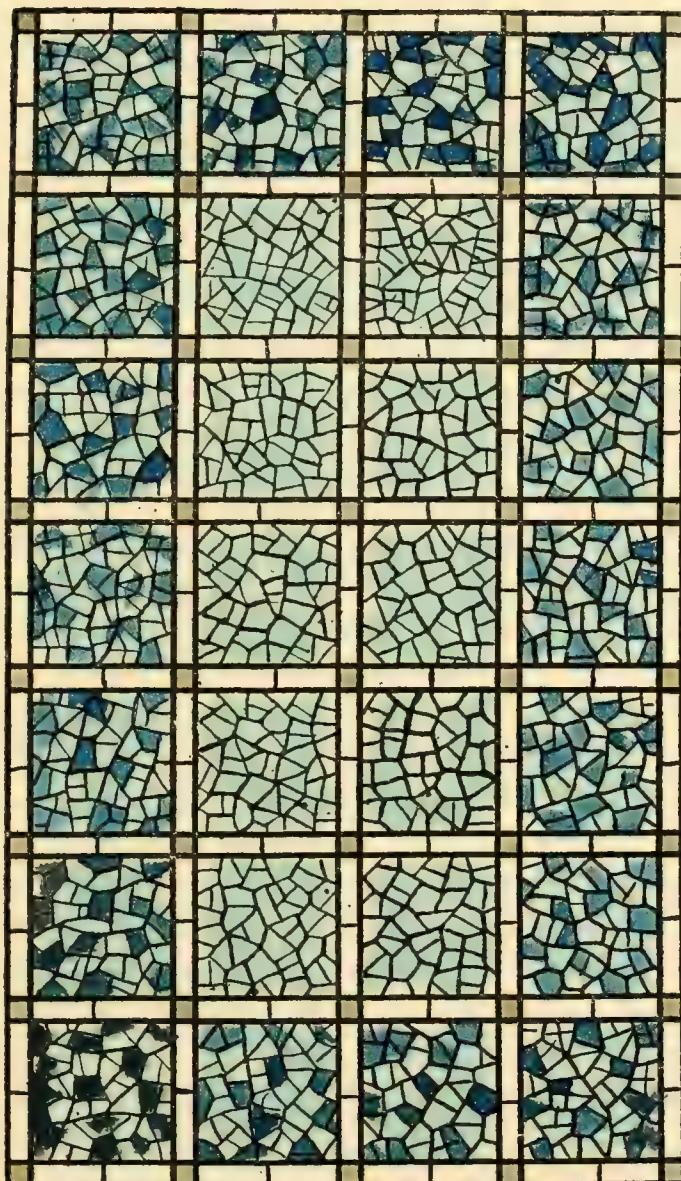




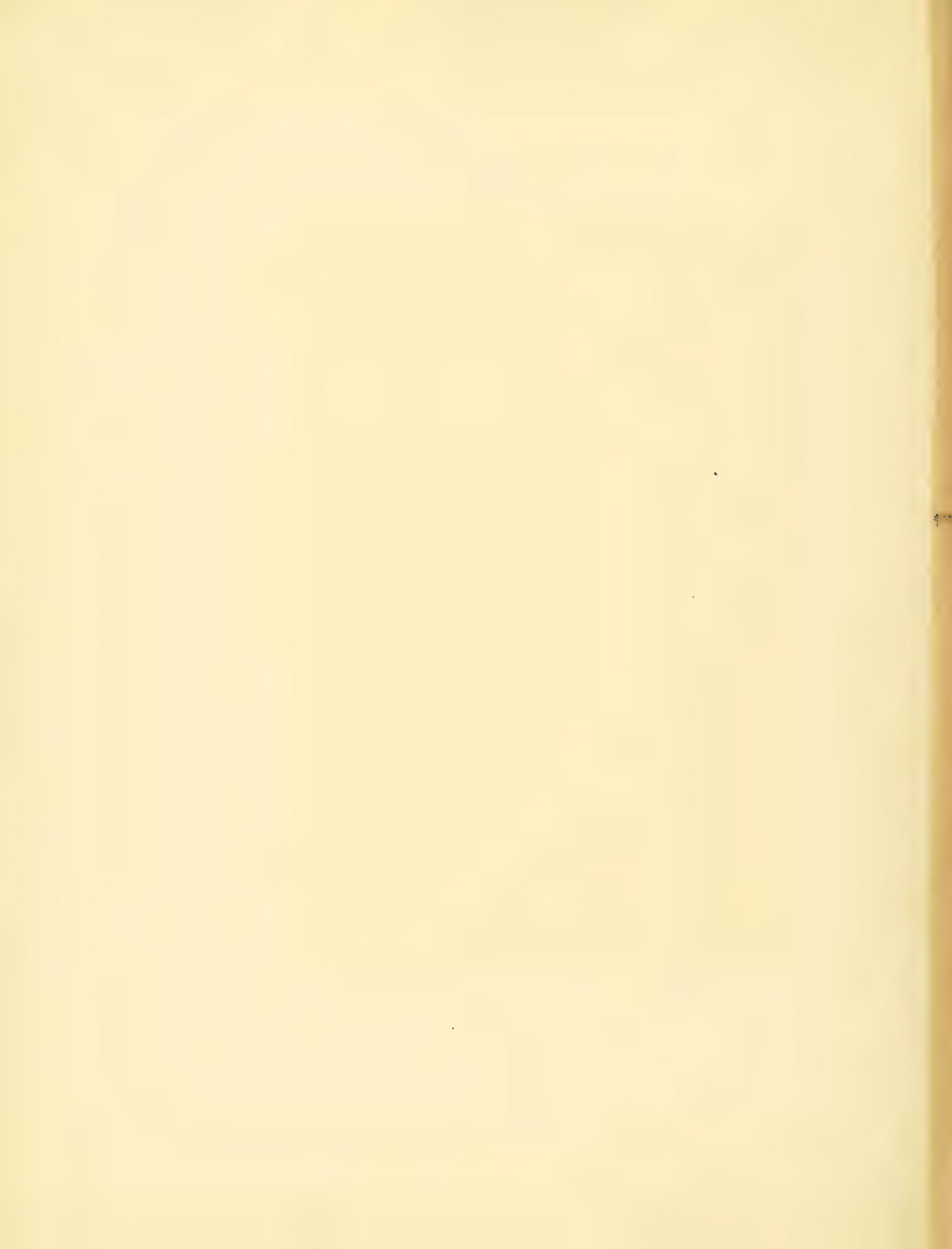


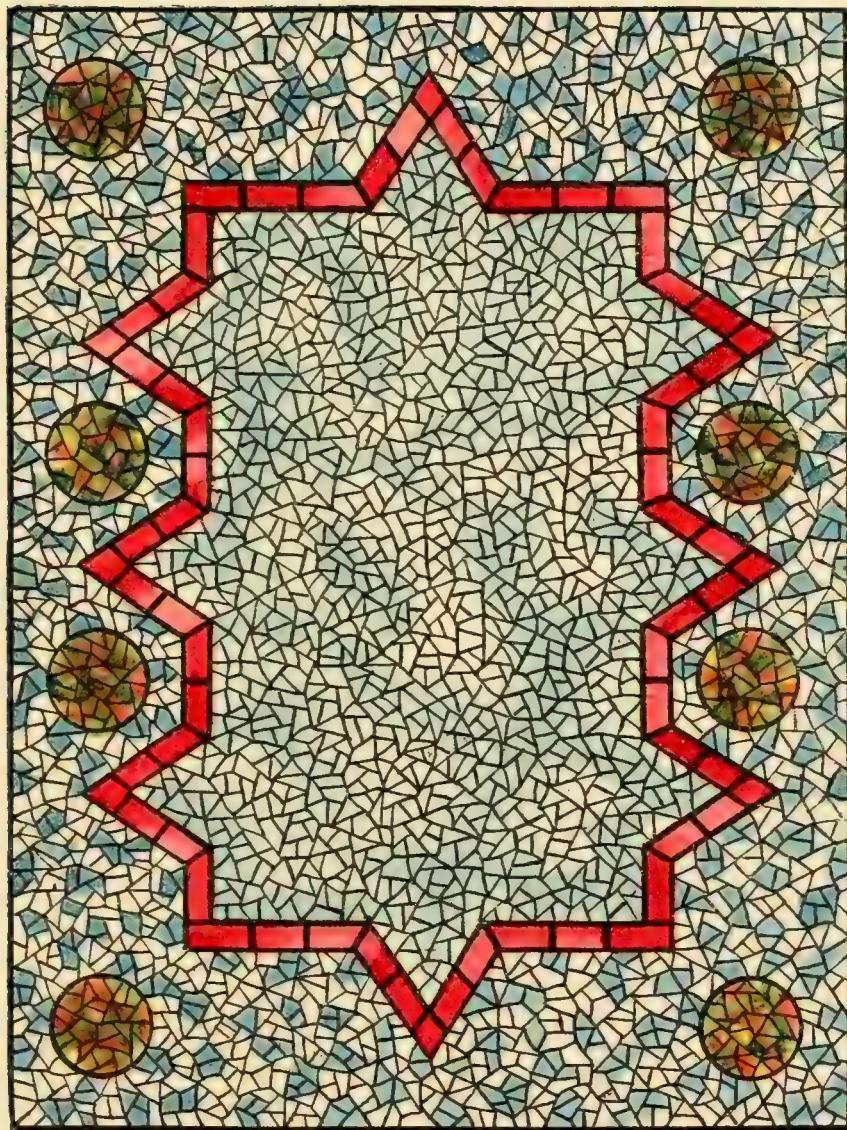


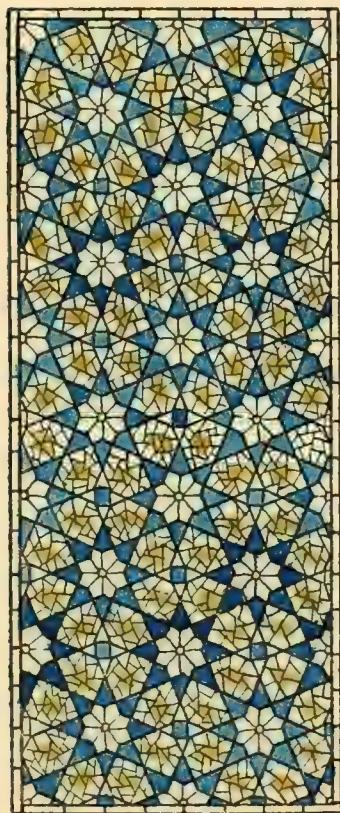
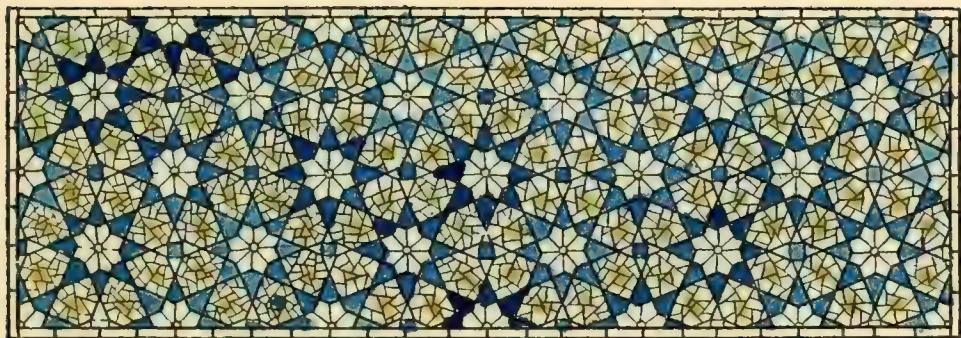




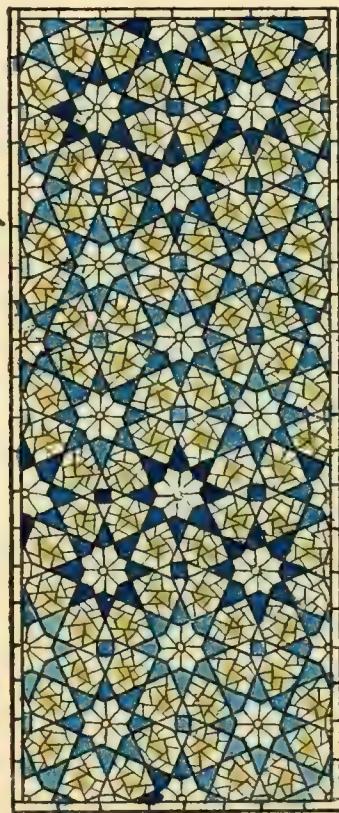
MOSAIC DOOR LIGHT T. H. DAY & S.



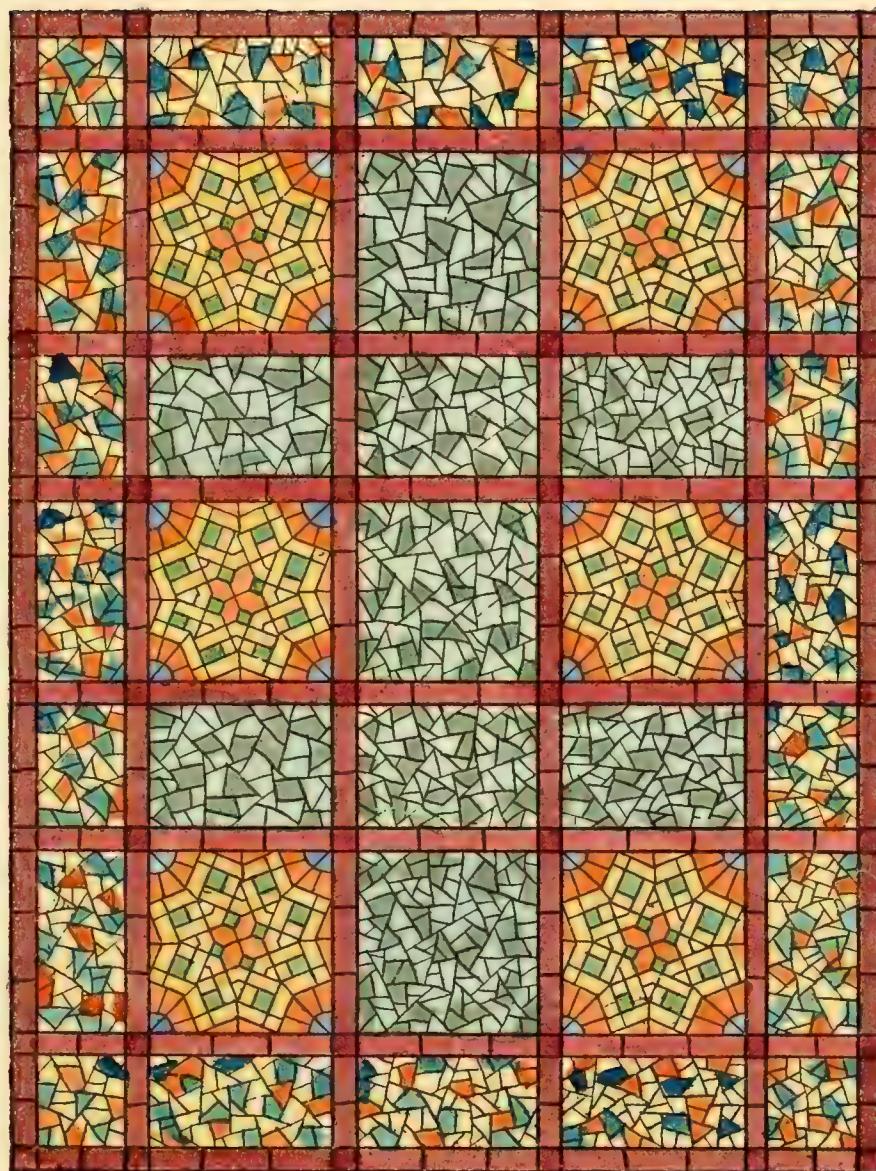




DOOR LIGHT DESIGN

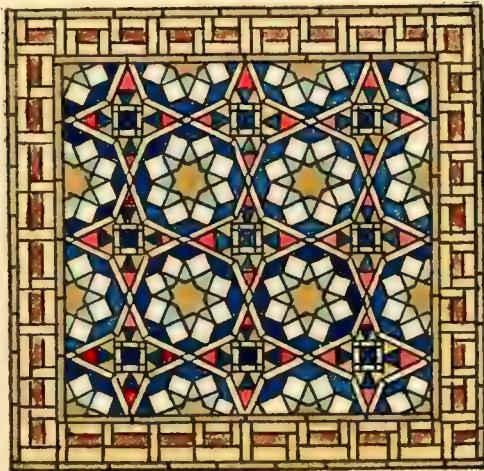
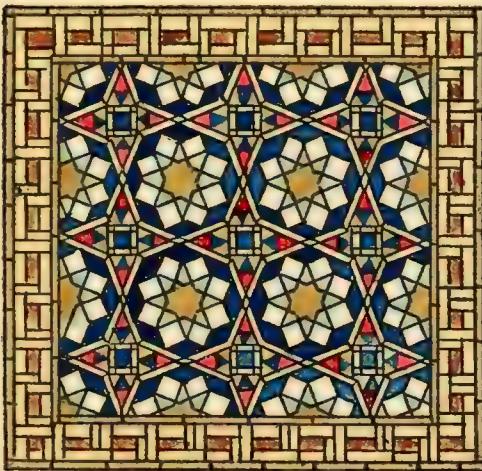
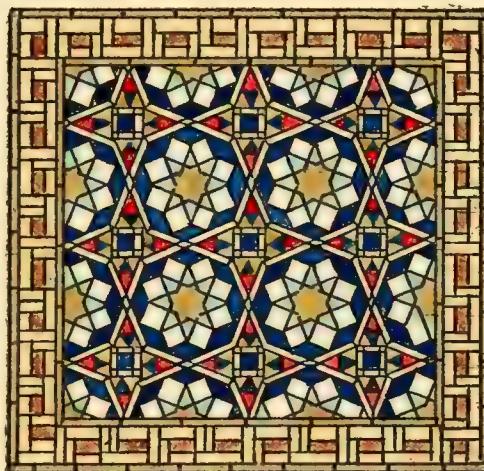
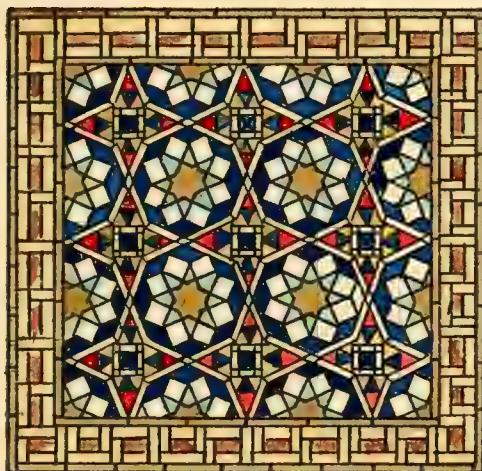
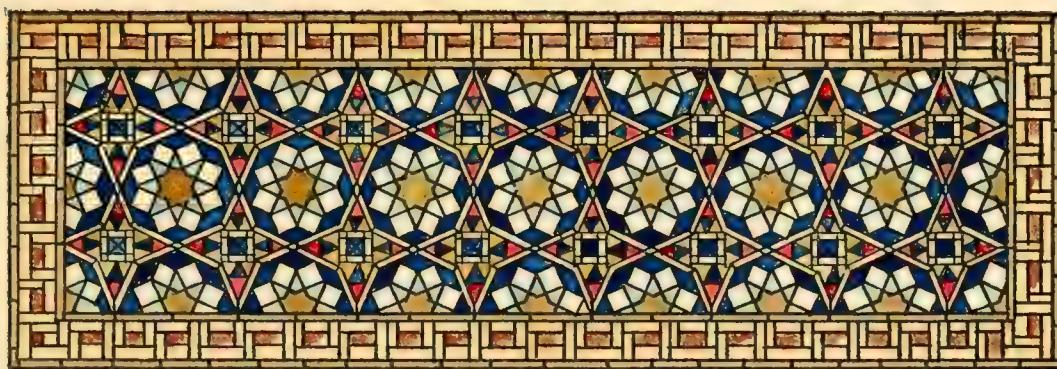


C. M. H. DAY DESIGNER



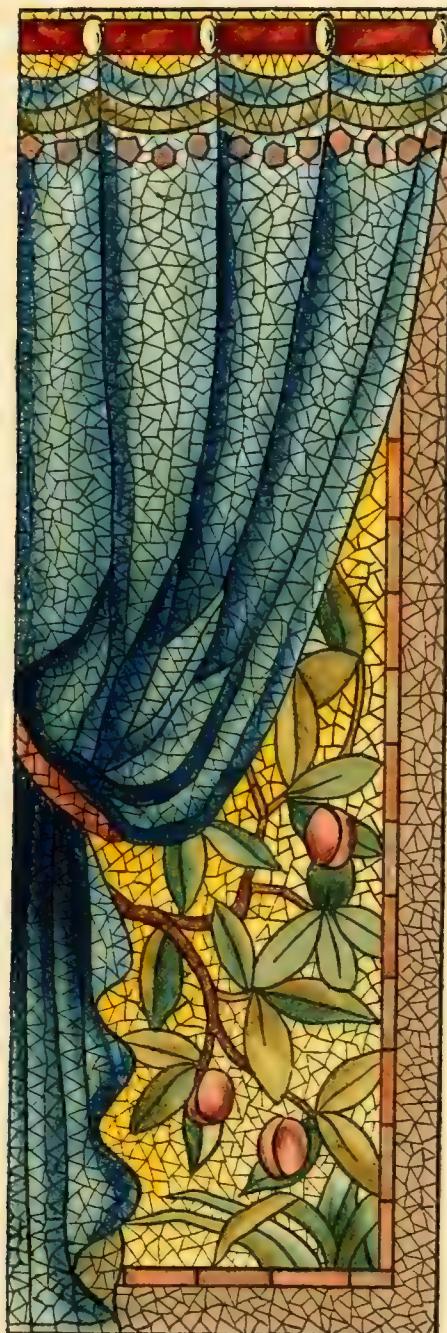
Crossing Door Lamps

With Day Register



Design for a Door Lique

W^m. H. Day designer



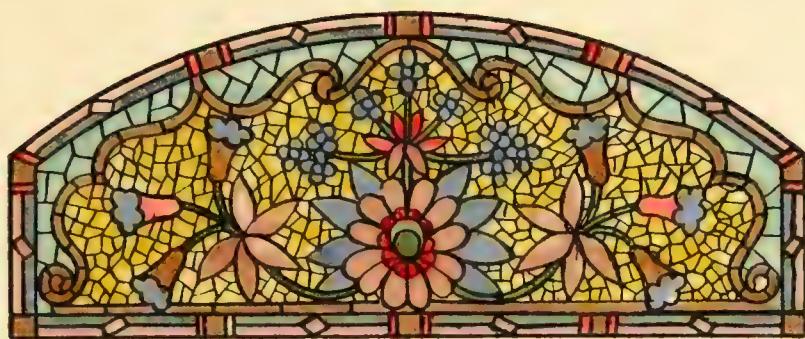
DuorLicht

B·Q·G Co



Vestibule Door Lincs W^m. H. DAY DESIGNER

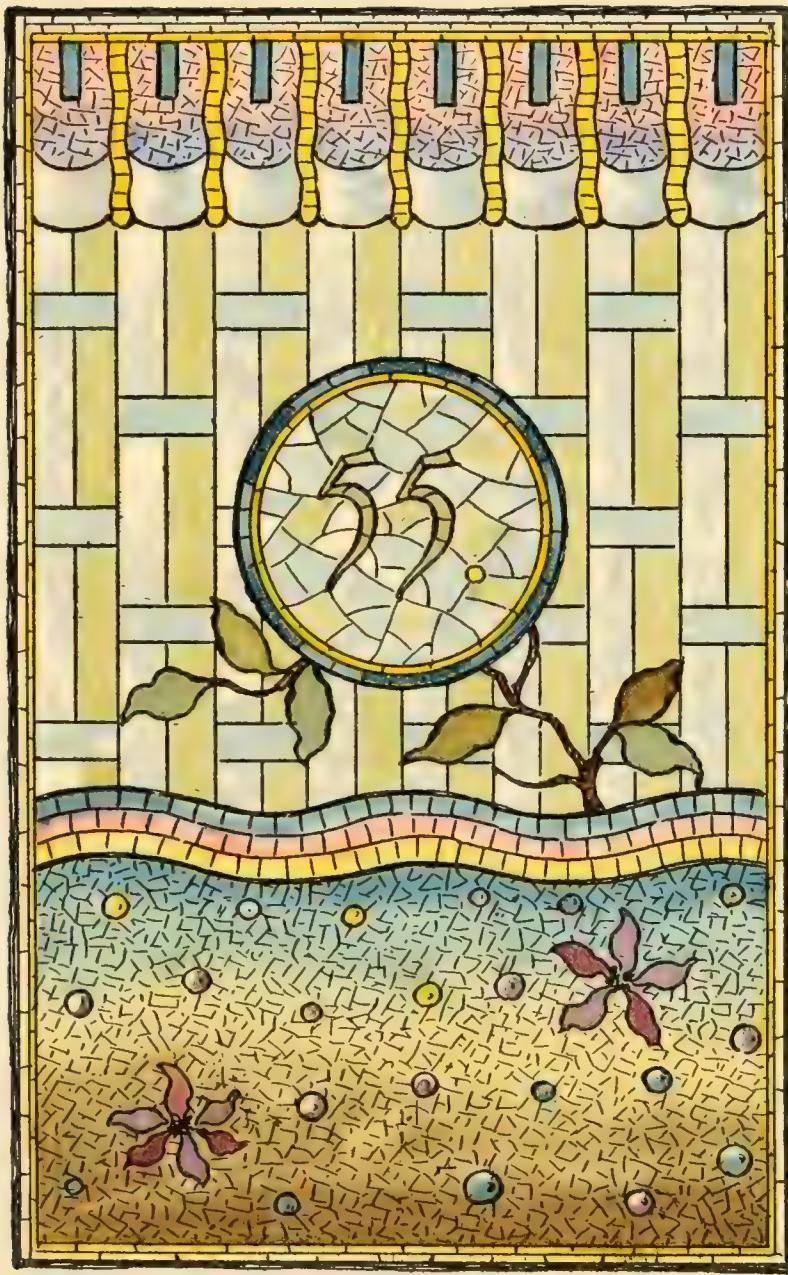




INDIAN DOOR LIGHT



W. H. DAY DESIGNER

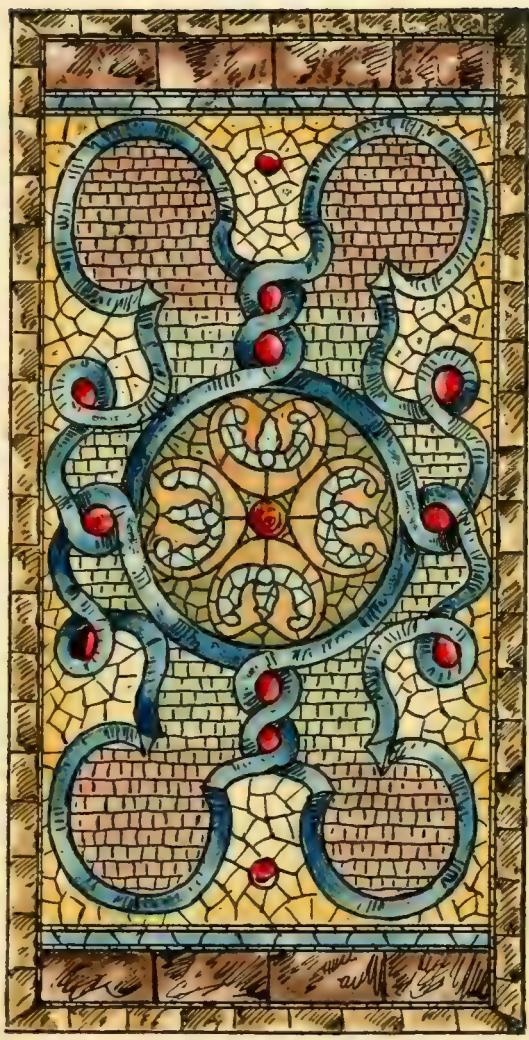


DOOR: LIGHT

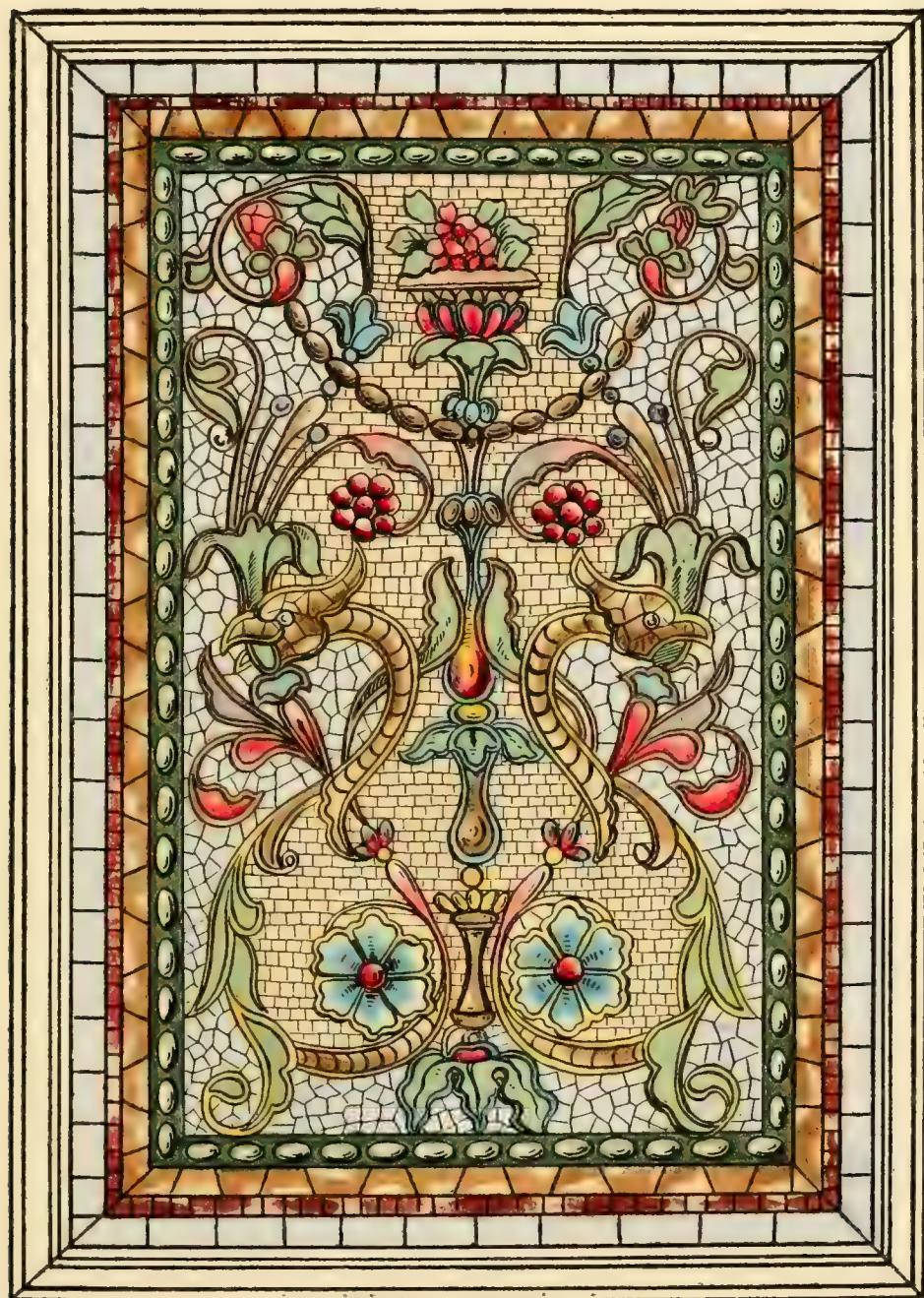
BY ALFRED PILGRIM

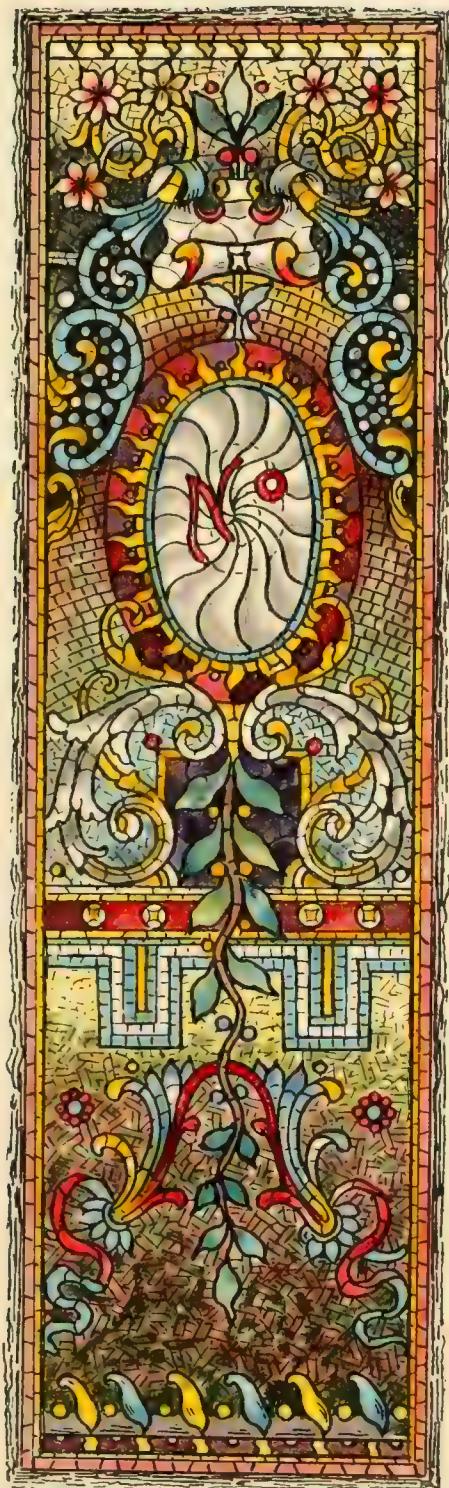


Side Lights
L. LEDERIE DEL.

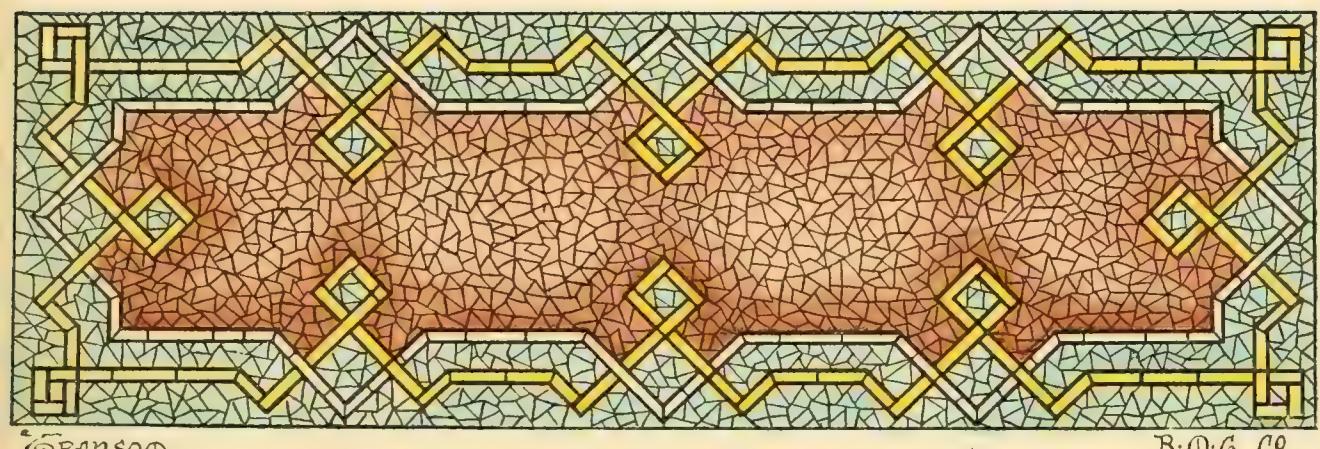


Vestibule Door
L. LEDERIE DEL.





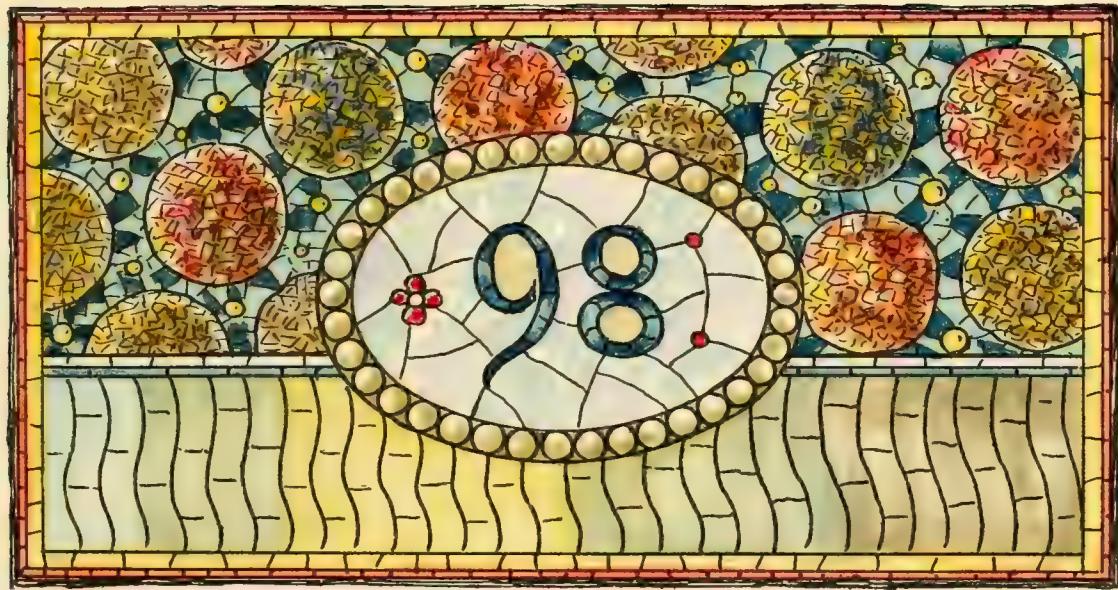
DESIGN: FOR: VEGGIBUL: DOOR
. BY - SLURRED . PILGRIM :



TRANSOM.

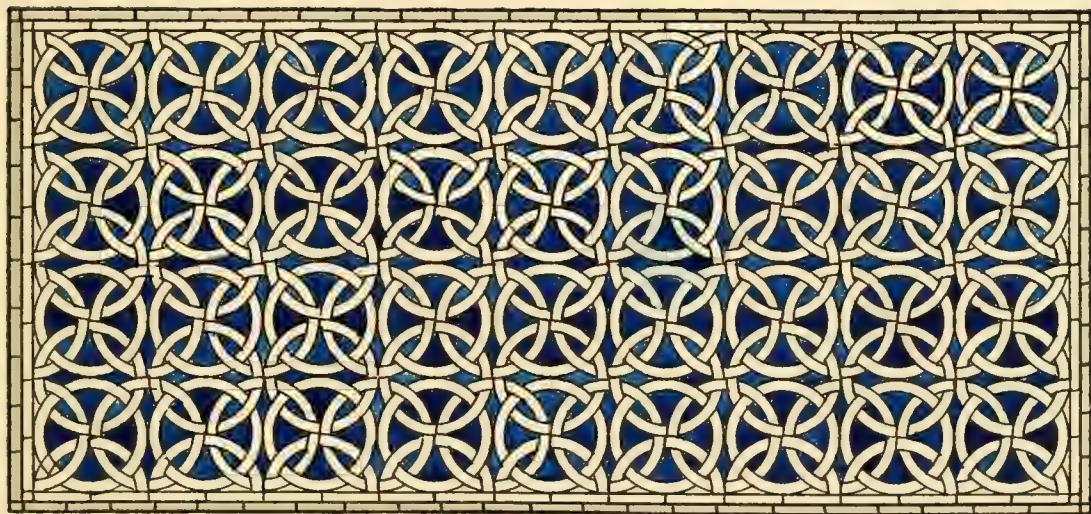
B·Q·C C°





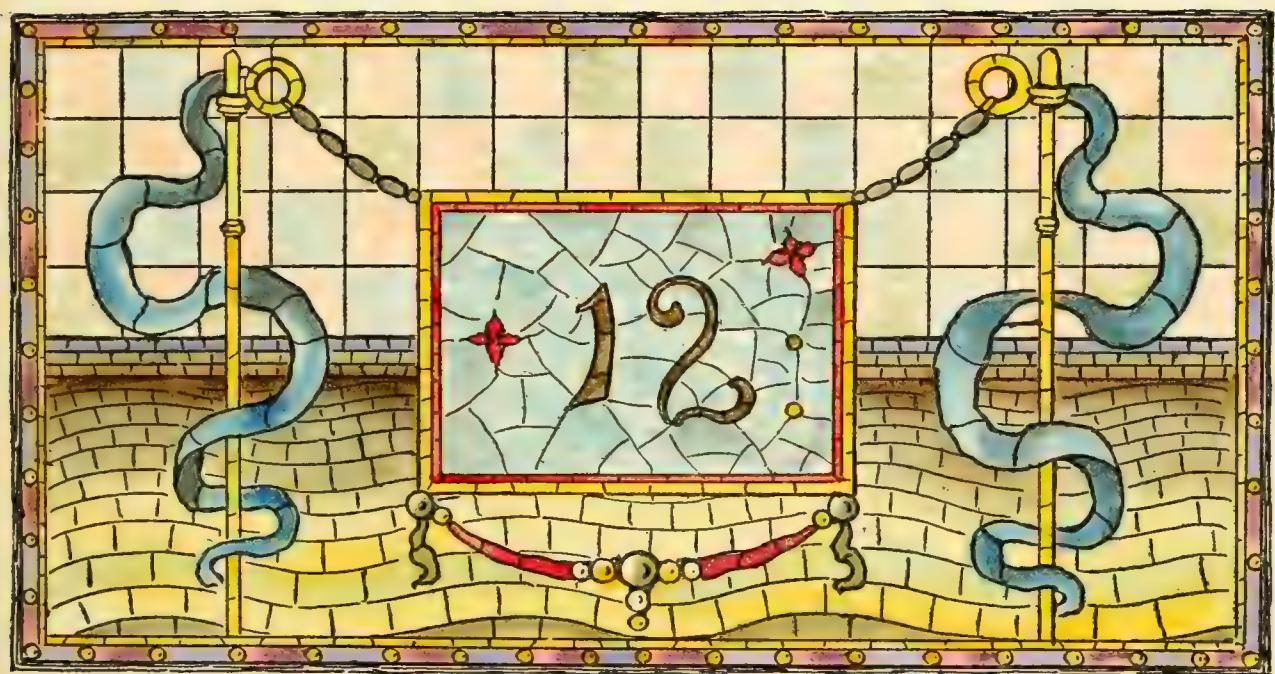
TRANSOM: LIGHT:

By: ALFRED. PILGRIM.



Design For Transom Light

W^m H^{ill} DAY DESIGNER No 750

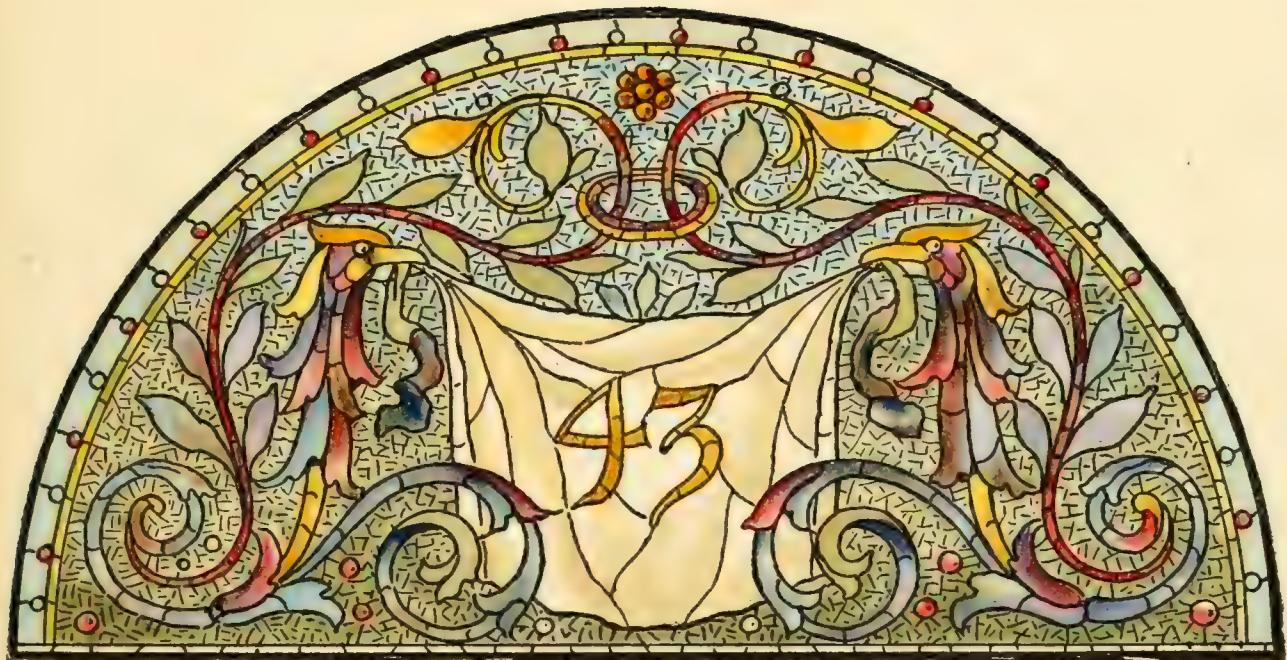


GRANSON: LIGHT:

By: SLURRED: PILGRIM.

Design for Parlor Partition B, L. J. Danner





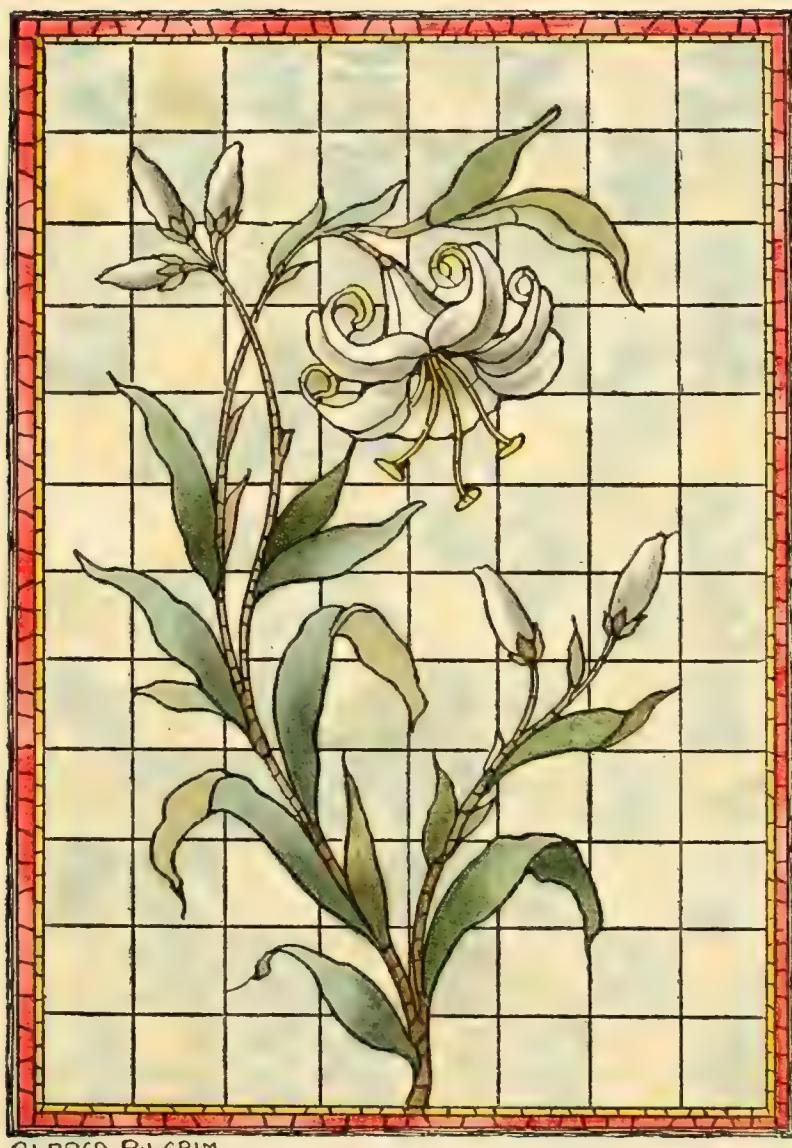
GRANSONE LIGHT:

By: ALFRED: PILGRIM:



Trans. Soc.

B&G Co



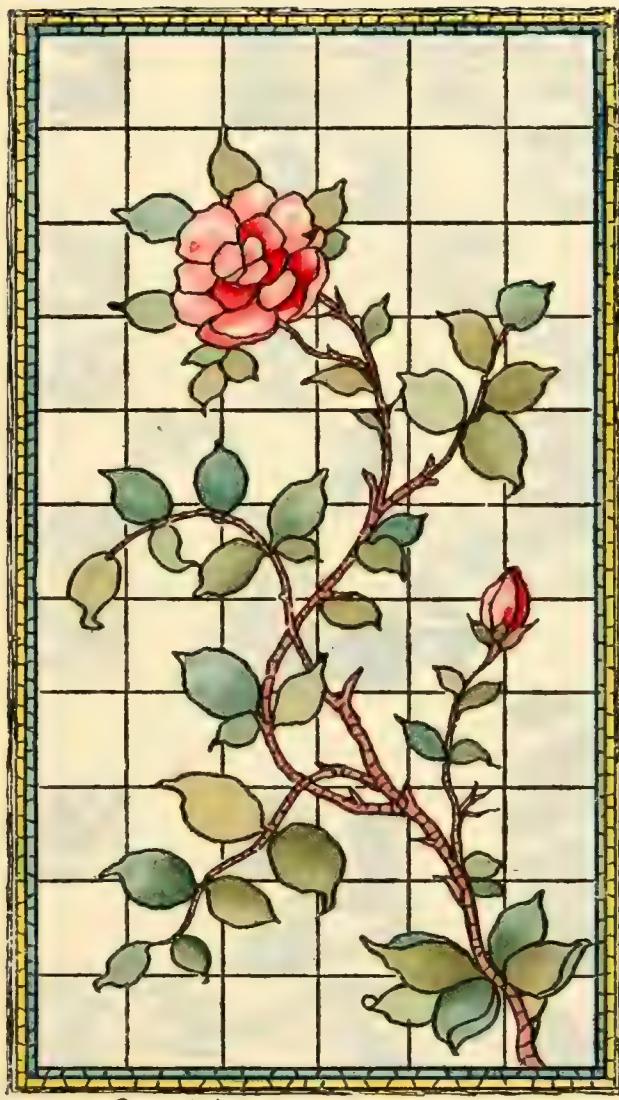
SILFRED. PILGRIM.



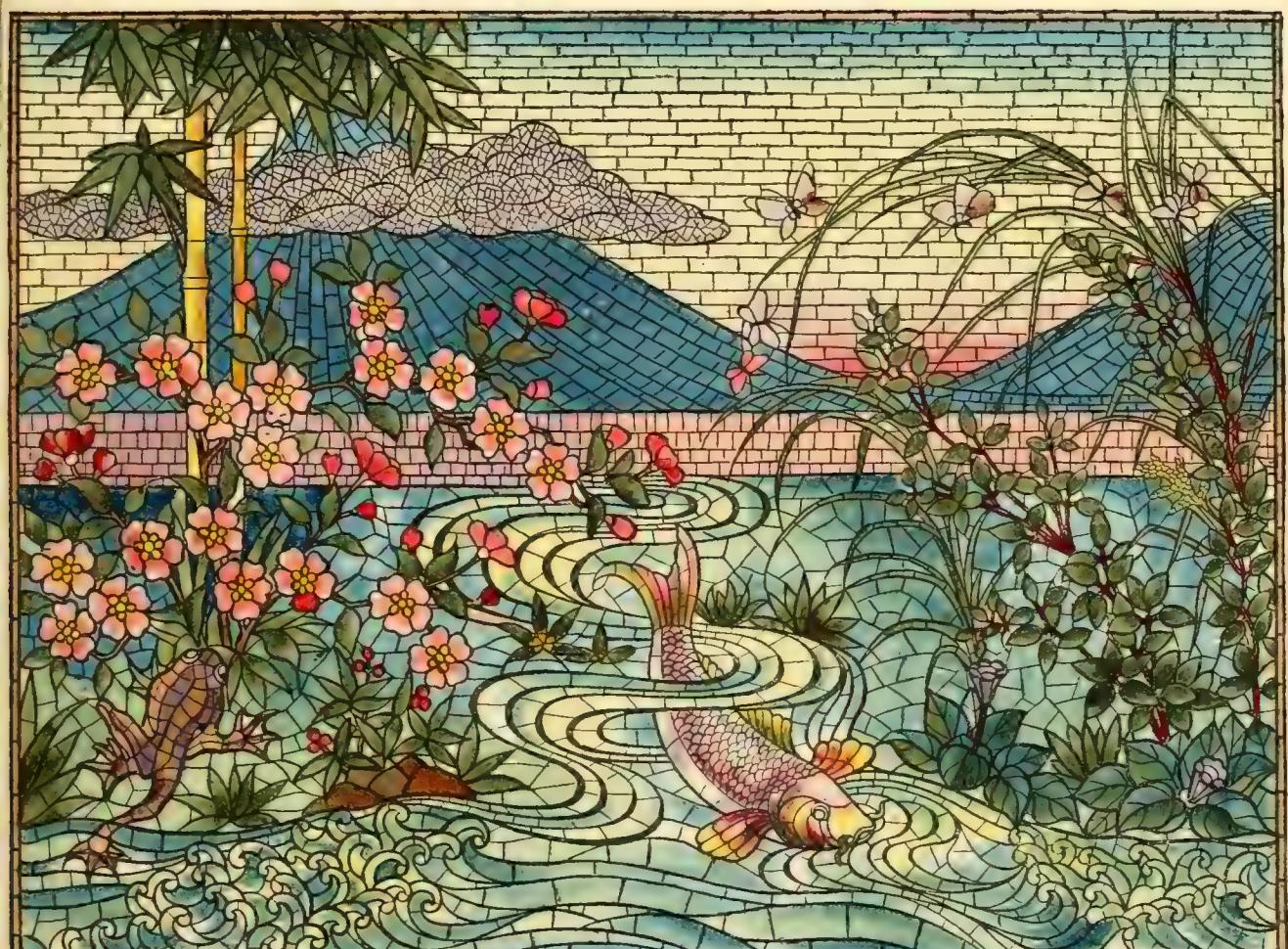


DESIGN FOR A JAPANESE WINDOW

W.H. DAY DESIGNED 1903

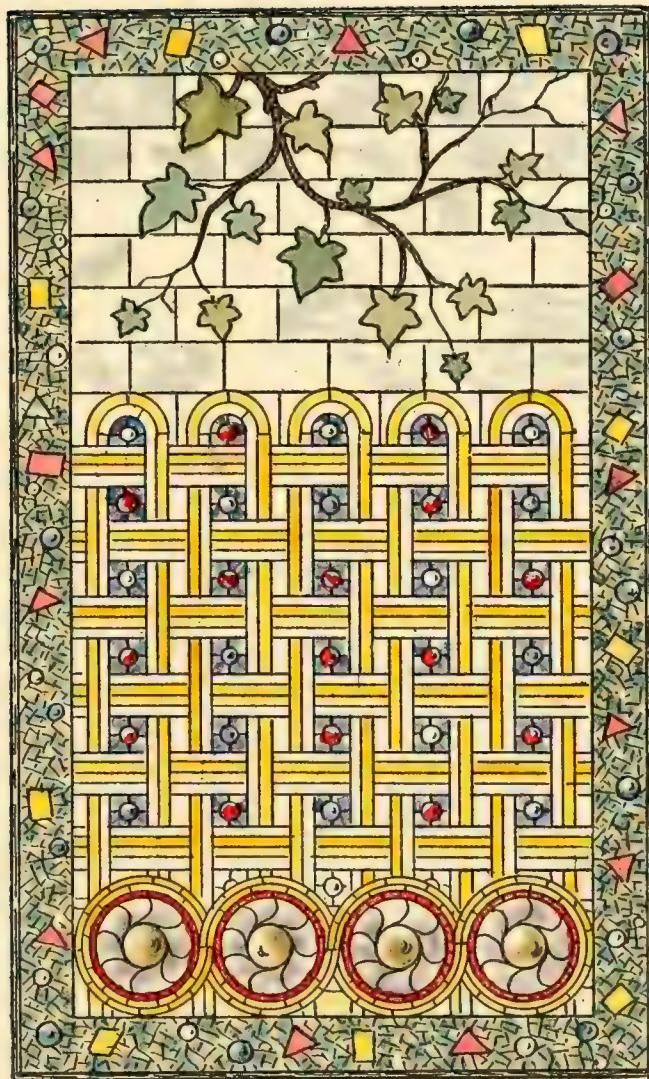


SILVERED PILGRIM:

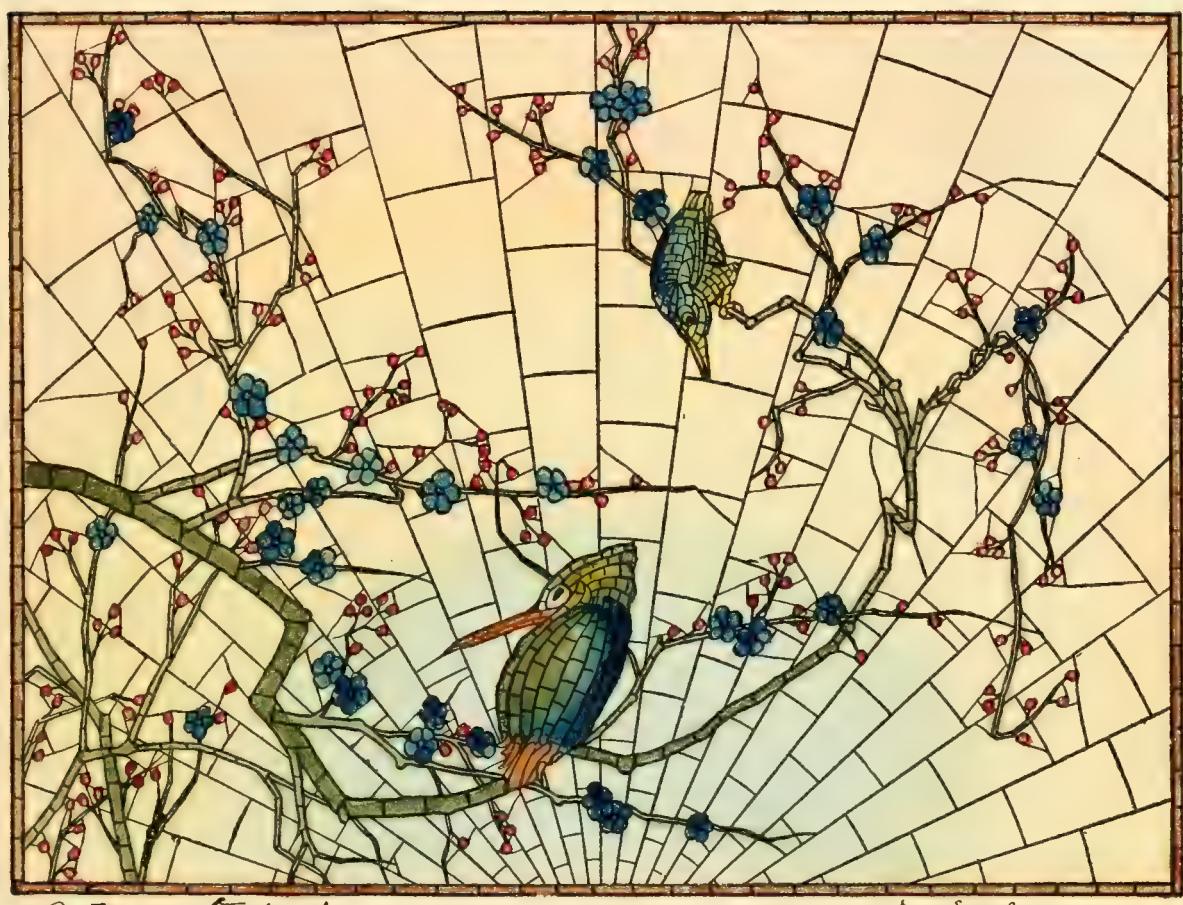


Japanese Window

Wm. H. Day



~ DESIGN: NOR: A: RALPH: ~
~ BY. ALFRED. PILGRIM: ~



St. JAPANESE WINDOW

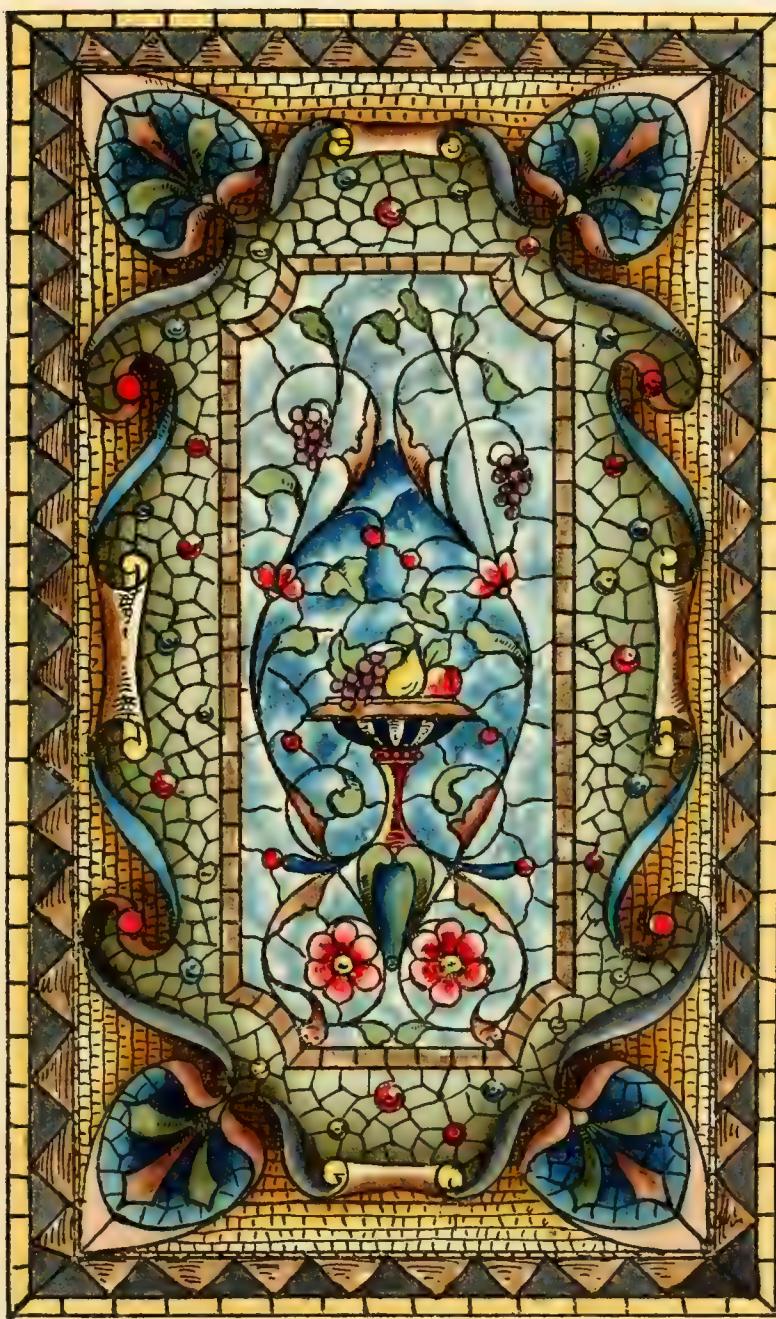
Wm. H. Day Designer



© STAIR CASE WINDOW
L. S. LEADER LTD.



DESIGN FOR A JAPANESE WINDOW
W^m H. DAY, DESIGNER



DINING Room Window
L. LEDERLE.

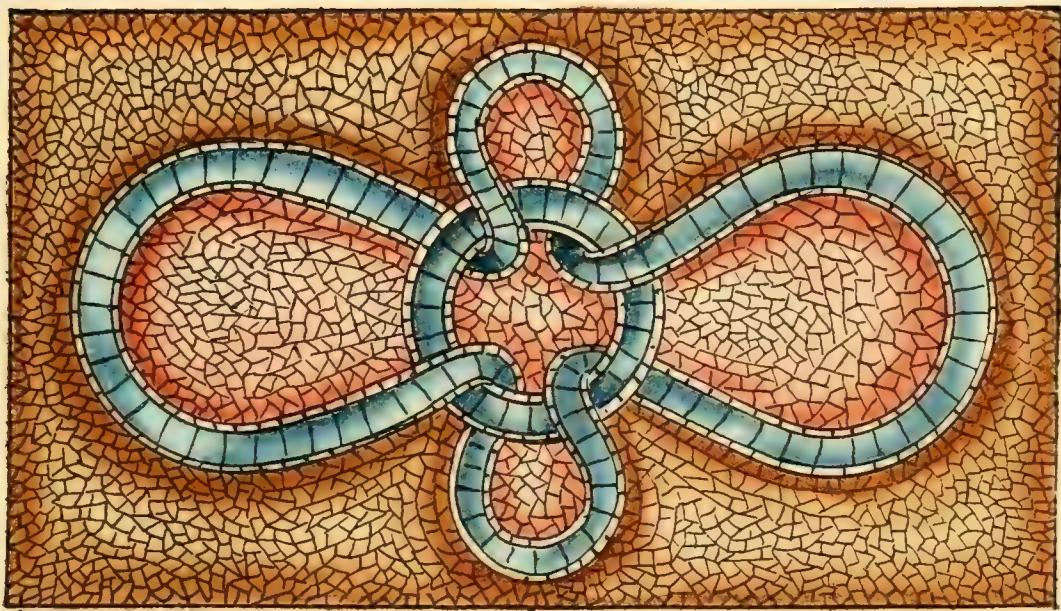


Design for Flora and WInes

Wm. Day Designer



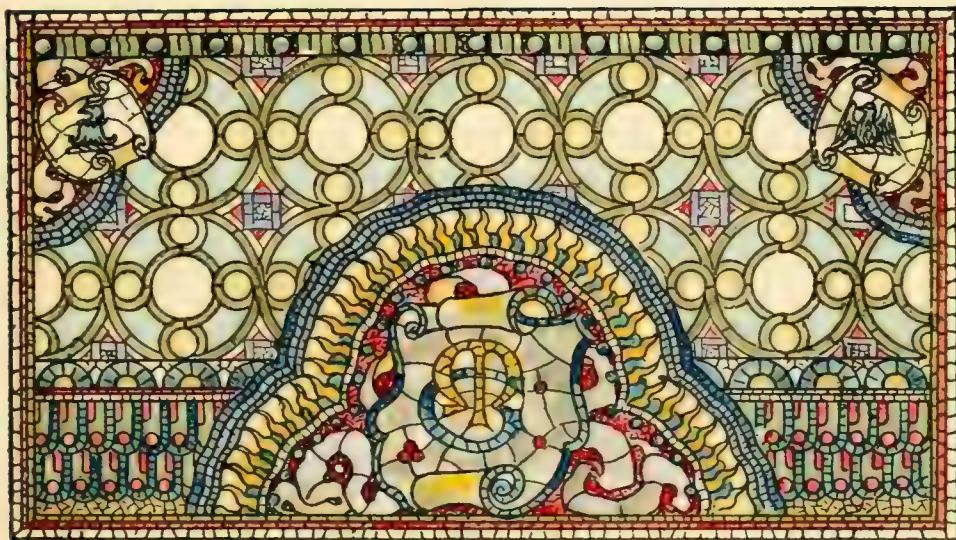
MORESQVE · WINDOW
By: SILFRED: PILGRIM



WINDOW BLIND

B·D·G CO

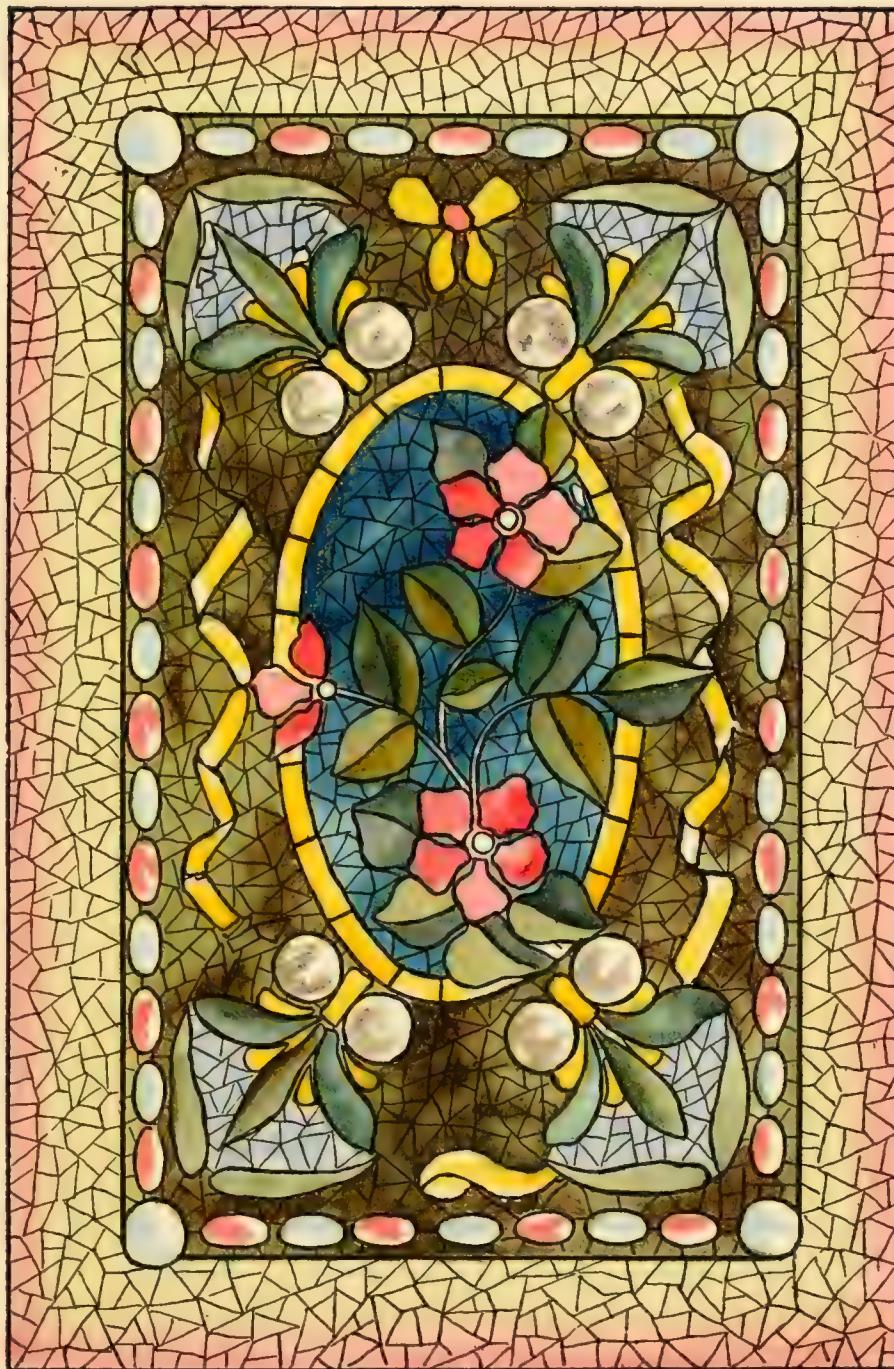




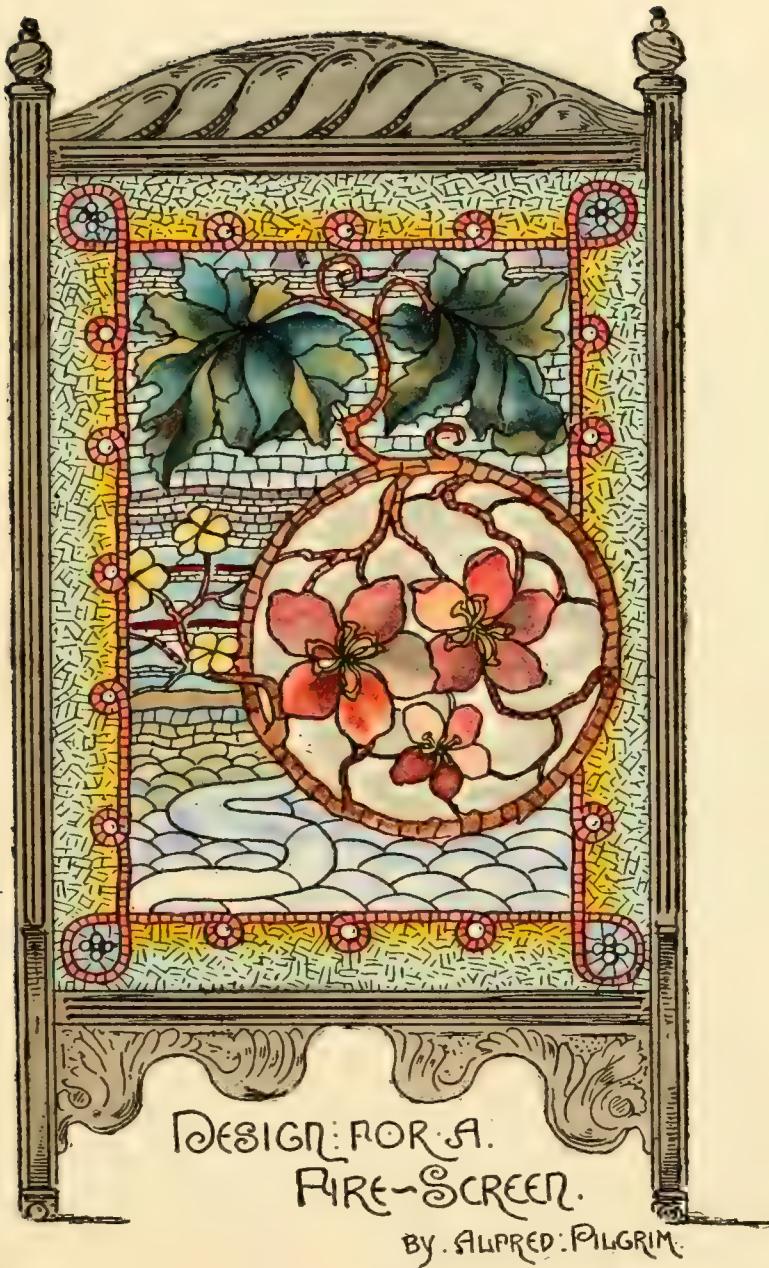
WINDOW SCREEN · DESIGNED · BY
ALFRED PILGRIM:

B.Q.C. Co.

SCREEN:









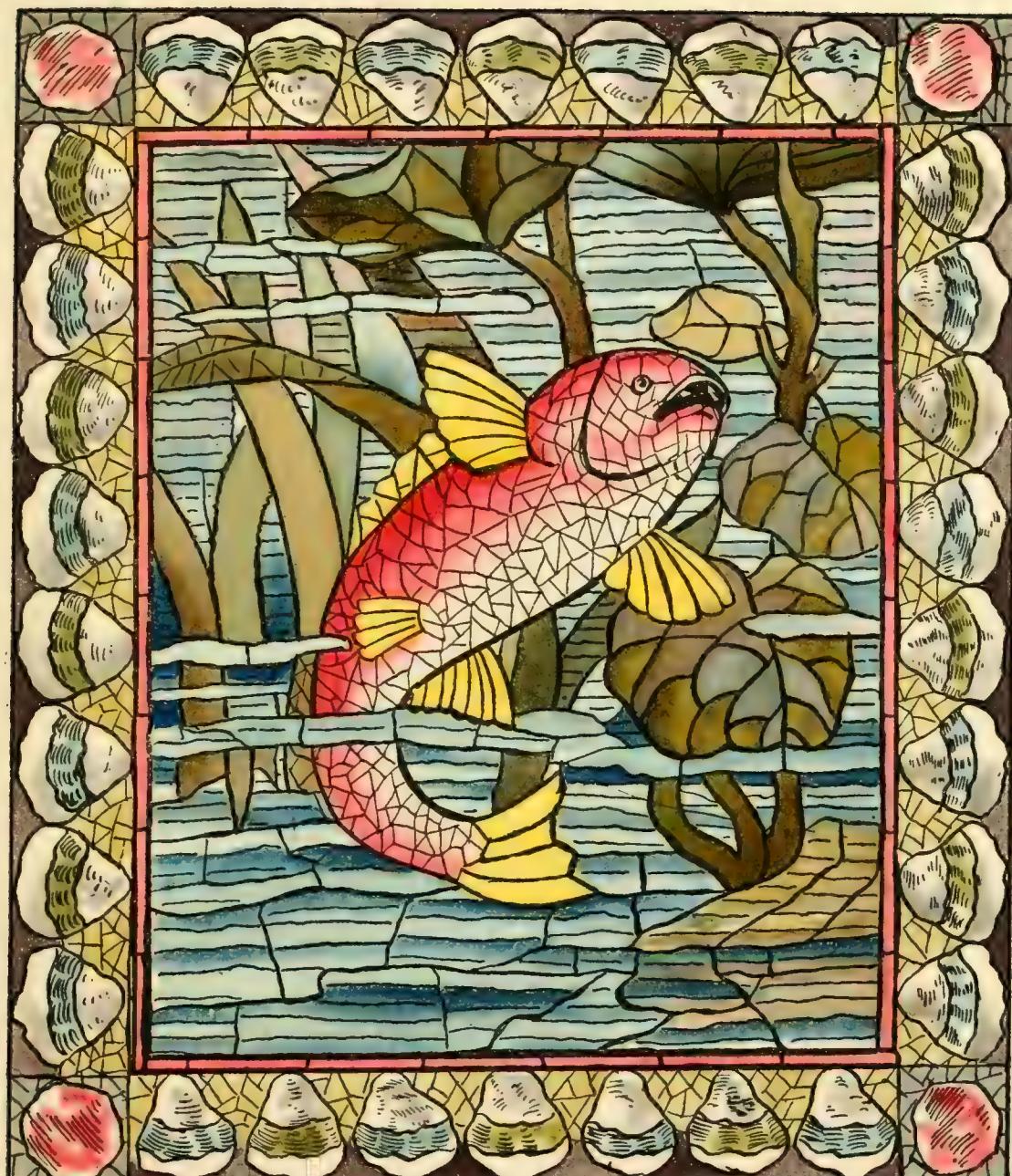
Dining Room Window

Designed By Ben Day.
B. D. G. Co.



SCREEN

B·D·G C°

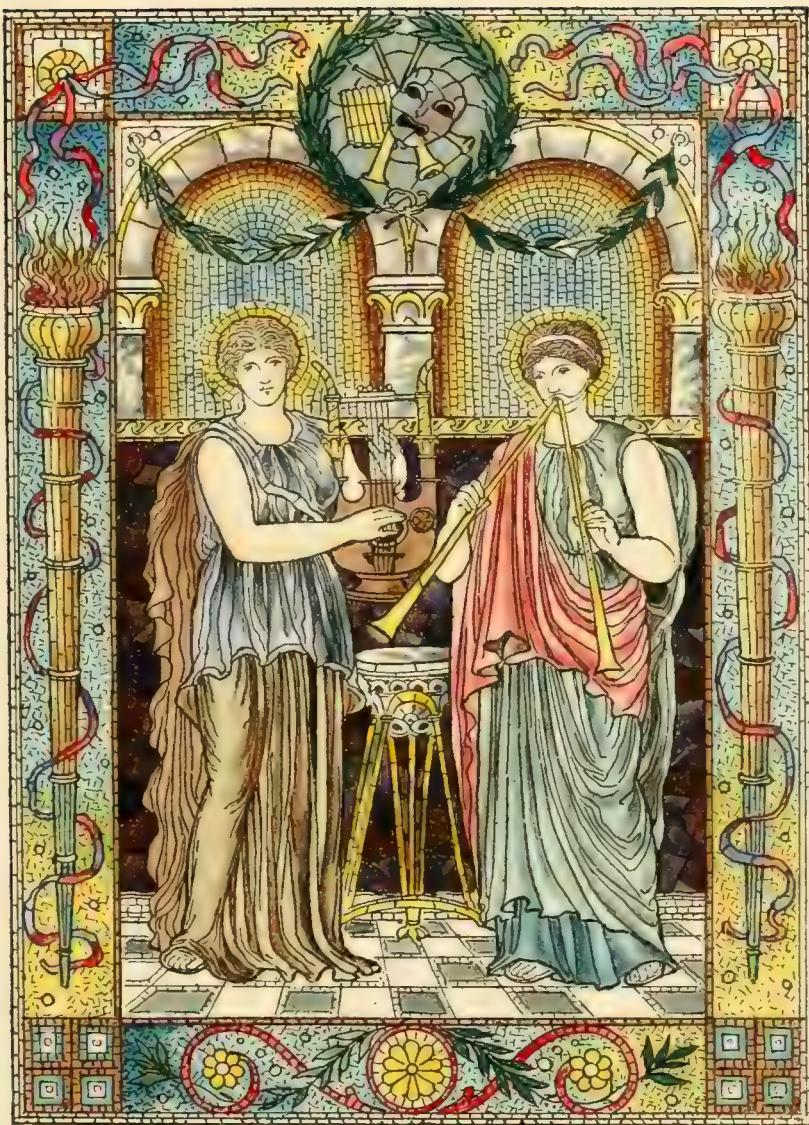


SCREEN

B·Q·G Co



LIBRARY: WINDOW
— BY: ALFRED PILGRIM. —



MUSIC: ROOM: WINDOW
BY: ALFRED: PILGRIM

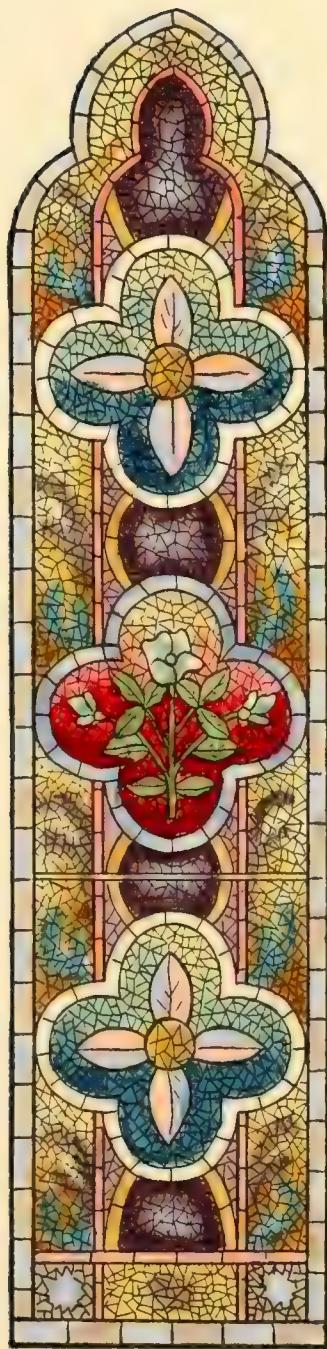


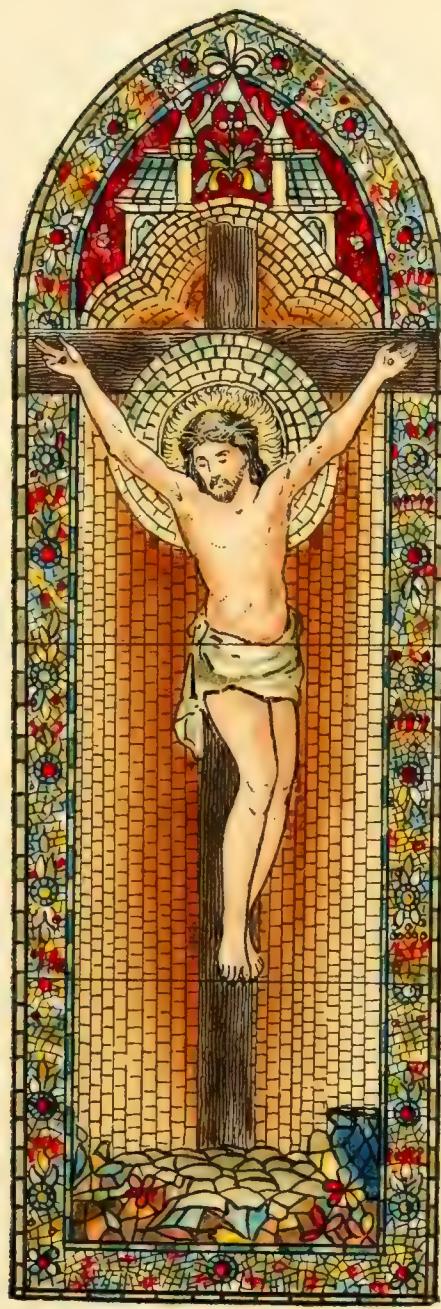
Design for Metal Ornament
With Glass Background by L.J. DeWeese.

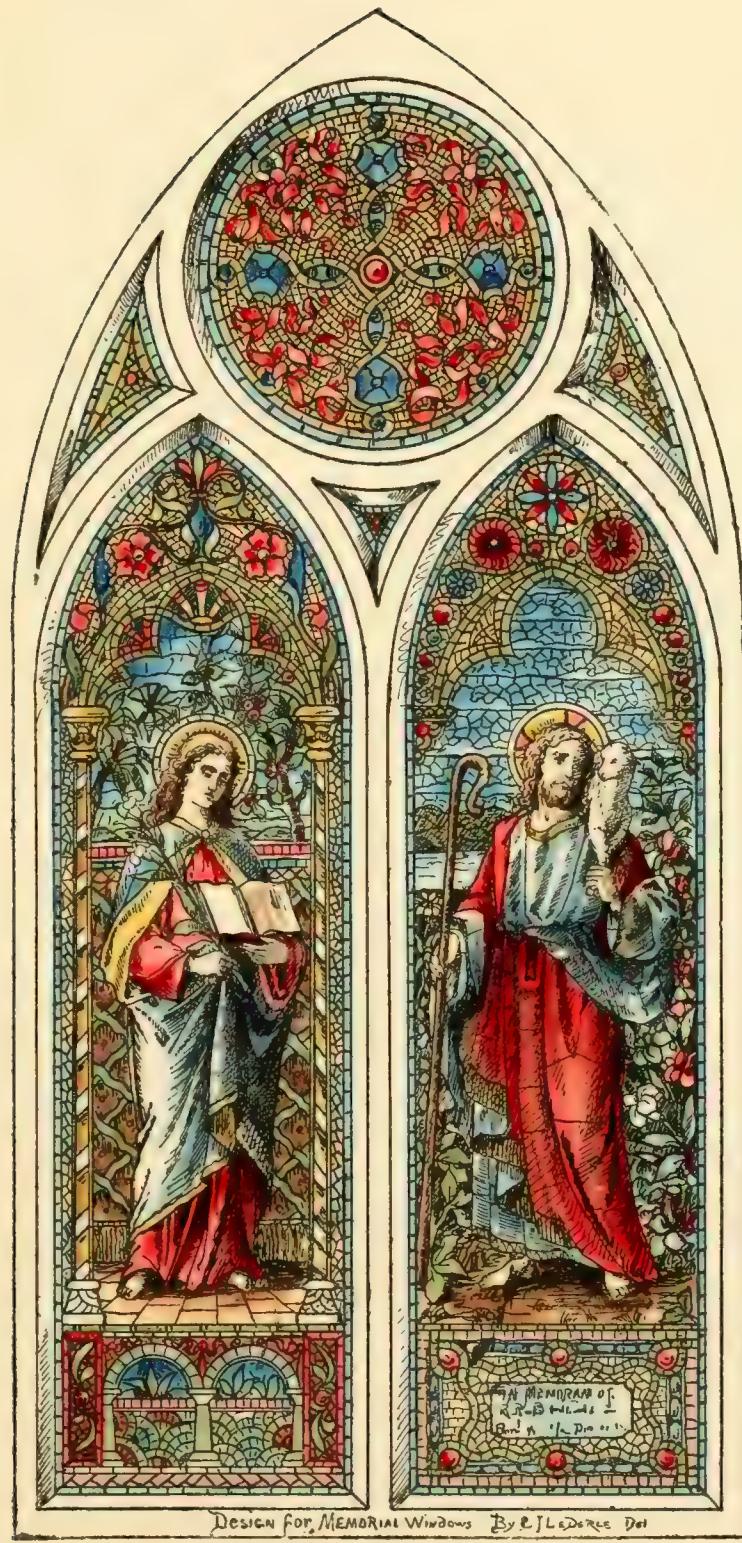


DESIGNED BY FR. VERHEYDEN

B. & G. Co.







DESIGN FOR MEMORIAL WINDOWS By E. J. L. Doree Del



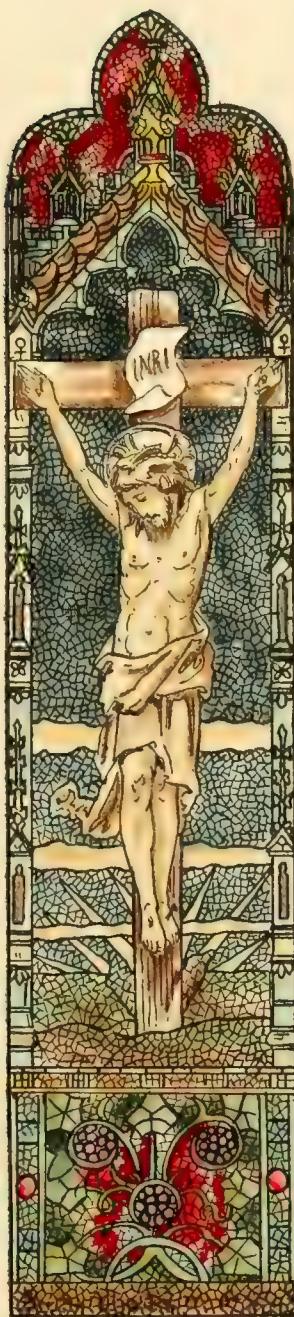
Design for Memorial Window. By L. Ledoux. Des.



DESIGN FOR DECORATIVE WINDOW
BY - MURRED PILGRIM -



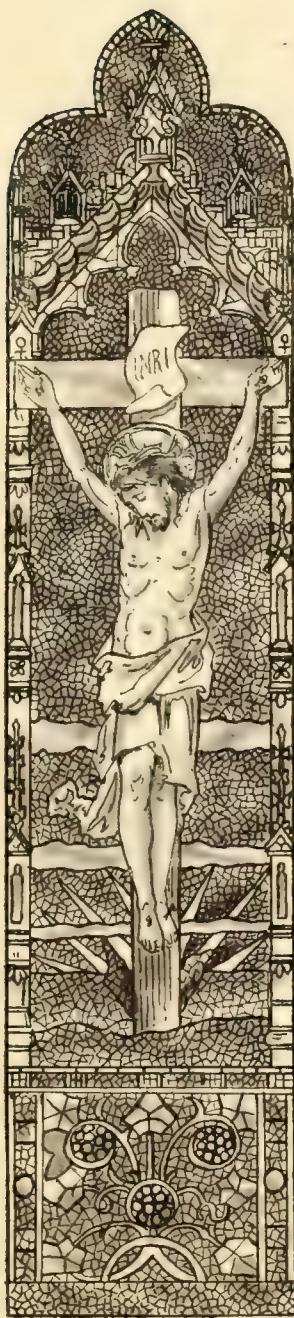
Designed by Fr. Verheyden



B·Ω·G·Co.



Designed by H. VERHEYDEN

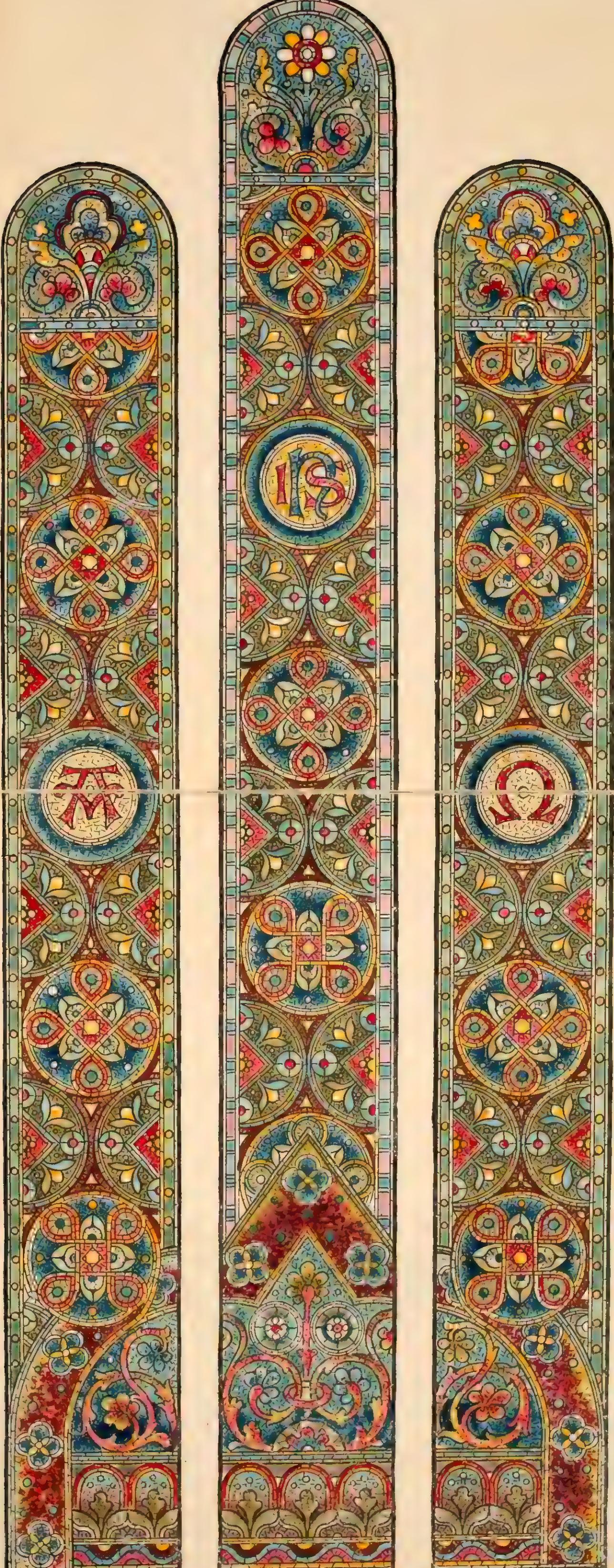


B.D.G. Co.



DESIGN
FOR:
M:

CHVRCH
WINDOW
BY.
ALARED PILGRIM



ALFRED PILGRIM.

